

THE ART AMATEUR A MONTHLY JOURNAL
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

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VOL. VIII.—No. 2.

NEW YORK, JANUARY, 1883.

Price 35 Cents.
With 14-page Supplement.



FRANCIS SEYMOUR HADEN.

DRAWN BY CAMILLE PITON.

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THE REOPENING OF THE METROPOLITAN MUSEUM.

THE Metropolitan Museum is again open to the public. The chief attraction of the new season is found to be the altar-piece ascribed to Luca della Robbia, of which we have already published a description; and up to the time of the present writing, this example of the art of the great Florentine school draws hundreds of visitors who, in its absence, would be obliged to content themselves with the same things that were in the museum before it was closed, less the larger part of the pictures in the loan collection.

There is, on first entering, a look of novelty in the collections of the first floor, barring always the Cypriot objects, which are too well placed already to make any change in their arrangement desirable; but on a closer examination it will be found that this novelty is an appearance only, resulting from the fact that there has been a general change-about of the cases, and that a good many of them have been removed to the basement, the sunny, southern side of which is now transformed into a large, well-lighted and comfortable room. Here are placed the casts of Egyptian sculptures, a small but interesting and valuable collection, the gift of Mr. Drexel, and the casts of architectural details and of sculpture of the Greek, Mediæval and Renaissance periods presented by Mr. R. M. Hunt. There is no proper place for the exhibition of these casts, which are hung for the present on the south wall of the room, where, with the exception of a few that are placed on the sides of the piers, they receive no direct light and miss of their effect. This is a pity, because the casts are of some value, and if well placed would be useful to students. Mr. Hunt's gift makes a foundation for such a collection of architectural casts as ought to be owned by a museum, and it is to be hoped that other liberal-minded friends of the institution will continue the work he has so well begun. It may be, and probably will be, many years before we have here in New York such a collection of casts as the English have at South Kensington, but there is no reason why we should not begin with as good a collection as they have in Boston in the Art Museum there. We have the man here, now resident among us, who was the most active and alert instrument in gathering together the rich Boston array of architectural casts, and we wish his industrious and learned hands might find work to do here of the same kind.

In cases lining one side of the basement are objects manufactured by the aborigines of this continent, and in cases in the middle of the room a complete collection of the fictile ivories (casts imitating in texture and color the original ivories) published by the Arundel Society. These objects are all easily seen and enjoyed, with the exception of the drawback of ineffective lighting we have mentioned in the case of the Hunt casts—the Egyptian casts are thoroughly well placed—and a pleasant and instructive hour, many hours, in fact, may be passed in this part of the building.

It is hard to say it, but it certainly seems to be true, that there is much less to be learned and enjoyed on the main floor of the building where, of course, one would expect to find the best things, than is to be learned and enjoyed either in the galleries or in the basement. Our opinion is well known as to the present value of the Cesnola collection, and we have no wish to speak of it at present. Brief mention too will suffice for the statuary, which we never see without mortification. Our only solace in looking at the ridiculous new statue "The Thief," by an Italian hand, is that it shows our own sculptors have not touched bottom as one might fear in looking at such of their works as are collected here. With the Scotch abortion, the statue of Robert Burns, in the Park, outside—how can any Scotchman see without indignation his country's greatest man of genius so insulted!—and with this other statue from the land of Michael Angelo within the museum, we can look with better patience upon the forcible feebleness of Mr. Story, and the platitudes of the late Mr. Powers. Nevertheless, most heartily do we wish that the owners of these unfortunate marbles would kindly take them home.

To turn to something pleasanter—the Charvet collection of Roman glass will always be found worth studying, and no matter what additions may be made to it in the future, it will hold its place, and more, for it must increase in value as specimens of this antique art are more and more absorbed by public museums. As

for the Venetian glass presented by Mr. Jarvis, we have only to say that it is not worthy a place in any public museum—think of finding in South Kensington some of these pieces, the large mirror for instance, lying on its back in one of the cases—and that it is quite worthy of the companionship of the collection of drawings by the old masters which discredit us upstairs. In fact, it is a simple, easily demonstrated fact, that if all were taken out of the museum that has no right whatever to a place in it, there would be no reason whatever in the demand we hear for an addition to the present building. There is room enough here and to spare for all that the museum possesses of real value.

The King collection of gems is another valuable possession, but it is not properly arranged. It can neither be studied, nor can the colors of the gems be enjoyed so long as they are laid upon the opaque ground of velvet on which they are at present placed. Castellani showed us the way to exhibit gems when he placed those belonging to his collection in an upright screen of dark velvet, into which the gems were set so that we looked through them as through so many little windows, and could enjoy at once both the design and the color. It is a pity that the museum collection should not have the advantage of a sensible arrangement; we lose much enjoyment by the present mode of showing it.

The legacy of the late Mr. Phoenix, so much talked of, proves greatly disappointing, as those who knew the objects before they were shown to the public, said would be the case. Compared with even the small collection of Japanese objects in the gallery upstairs belonging to Mr. R. E. Moore, the things presented by Mr. Phoenix will be found of inferior beauty and of far less artistic value; they belong to the showy and vulgar side of Japanese handicraft. No doubt, they represent a good deal of money, but that is less a criterion in Oriental art, even to-day, than in some other matters. Apart from the Oriental objects left to the museum by Mr. Phoenix, the collection is a heterogeneous and commonplace one; it even includes some copies of mediæval objects and very poor copies too, in galvanoplastic. This collection ought to be thoroughly sifted out, and for the credit not only of the museum itself, but of the donor whose intentions were, no doubt, most liberal, only those objects should be retained which a museum of the pretensions of ours can, with propriety, exhibit to the public.

Upstairs there is but little change at the eastern end of the building or in the side galleries, where the Blodgett pictures and the Vanderbilt "drawings" still occupy the larger part of the space. The large painting attributed to Rubens, "The Return of Mary, Joseph, and the Child, from Egypt," has at last been transferred from the panel on which it was originally painted to canvas, and has survived the very skillfully performed operation. But certainly the painting is not worth the money and time it has cost. It is nothing in itself, and even if it be accepted as a work of Rubens, we must remember that the Flemish Jupiter sometimes nodded as well as the Greek one; and this picture is by no means one of his wide-awake ones. However, it is late in the day, to be questioning the value of the "pictures chiefly by old masters" in the museum.

Among the old pictures lent to the museum, Mr. Kellogg's so-called "Leonardo" easily holds the first place for its intrinsic beauty. On this score at all events it deserves a post of honor on these walls. If we might advise the trustees, we would suggest that the utterly absurd picture bearing a tablet on which Raphael's name is conspicuously written, should be removed from the gallery before the new painting, the "Madonna dei Candelabri," is exhibited to the public. Even without any name such a picture is a discredit to any wall it may hang upon, but nothing can be more ignorant than the putting Raphael's name to such a performance.

The loan collection of pictures amounts to little or nothing this year. It is always hard to collect pictures from our rich amateurs for a winter exhibition, since naturally they want their possessions to adorn their own houses, but whether the supply of pictures never yet loaned is exhausted, or for whatever reason, it has been found unusually difficult this year to collect good pictures, and in consequence, one of the rooms, the extreme western one is nearly empty, the space above a single line of pictures being filled up temporarily with some very commonplace tapestries. There are, however, some good pictures among those that have been lent; but among these good ones we cannot count the "Honorius" of the French painter, J. P. Laurens,

much talked of as it was when exhibited in the Paris Salon a year or two ago. How many a picture, the talk of a season, would be less enthusiastically judged if seen a few years later, and three thousand miles or so away from the place where it was painted!

Our visit to the museum at the present time suggests to us the remark that the great size of the building and the necessity the trustees seem to feel themselves under to fill it, no matter with what, is after all a great detriment to the museum and an injury to the public. Good, bad, and indifferent things are here packed in together and shown to the public as if of equal value. Persons whose studies and opportunities have educated them to discriminate may not be hurt by this confusion, but the mass of the public is seriously hurt, and anyway we are discredited abroad. Our museum cuts a pitiful figure even when compared with those of Boston and Washington; what then must strangers think of it who come to it fresh from the Louvre and from London? Now this discrediting would not be possible if the trustees would set their faces resolutely against accepting anything as a gift or on loan that is not first-rate of its kind. Then, even though the Museum were small, confined only to a few rooms, it would be respectable and its future would look bright. It would be an honor to have one's gifts or loan accepted by an institution which showed itself jealous of its character. But our museum is at once too presuming and too easy-going.

My Note Book.



THE Salmagundi Sketch Club perhaps has never had a better exhibition than that now open at the National Academy of Design. This is equal to saying that probably nowhere has there been a better exhibition of the kind, which is not extravagant praise; for such a collection of new works in black-and-white is almost an American specialty. Similar exhibitions, it is true, are held in London periodically; but they do not com-

pare in interest with ours; for they are made up almost entirely of the originals of pictures which have been published in the London illustrated journals. The Salmagundi shows fewer of such drawings than at any previous exhibition. There is indeed no need of padding. What few there are of this kind are decidedly interesting—the original drawings, for example, of the splendid wood-engravings in Harper's "Christmas," a few of those in Osgood's holiday book, "The Lady of the Lake," a little collection of F. O. C. Darley's beautiful wash drawings, and four of Du Maurier's wonderful pen-and-inks well known to us all through Punch. These latter are worth careful study. The artist draws on rough white paper with apparently an ordinary pen, and gives the engraver every line that is to appear in the woodcut. If the actinic processes were as good in England as they are in this country there would be no need for an engraver to touch a drawing so perfectly adapted for photographic reproduction.

THE name "Monochrome" exhibition gives a truer idea of the character of the pictures and sketches shown at the Academy building than the term "black-and-white." Really, only a small proportion comes strictly under the latter category. The term monochrome as used in its more elastic sense, would include Blashfield's capital sketch in oils of the unhappy little girl at her music lesson; J. A. S. Monks' vigorous sheep and goats, in curiously combined mediums; Smedley's oil study of an old farmer surveying his broken fence; Mrs. Odenheimer Fowler's pretty faces, in red oils (called somewhat arbitrarily, "Astra," "Amphitrite," etc.), Sarony's charcoal sketches on tinted grounds; Nehlig's and Shelton's wash drawings; Bicknell's monotypes—indeed everything in the exhibition.

I HAVE only half indicated the variety of mediums employed by the artists represented. At an exhibition like this much latitude may be allowed—the limit assuredly has been reached with Mr. Lauber's metal plaque—but at the forthcoming annual water-color exhibition it is to be hoped that pictures showing such dreadful mixtures as some of these will find no place on the walls. A new medium, by the way—or rather an old one revived—is coming into vogue among some of the American society artists. I speak of pastel painting. It is an open secret that Chase, Blum, Dielman, and half a dozen others are to give a special exhibition in pastels next spring.

BUT I am sadly digressing from the subject of the Salmagundi exhibition. Talking of the queer mixtures of mediums, I must notice the graceful "Lovers" by J. Wells Champney, which seems to be a wash of sepia with charged lines in crayon. Many good things in the exhibition are done in oils. Illustrators for The Century and Harper's Magazine generally produce their models in this way for the engravers, and, it being an easy way of working, other Salmagundians who do not contribute to those publications now freely adopt it. Among the best examples are Percy Moran's "An Old Time Melody," a young woman seated at the piano; Charles Volkmar's cattle "Coming Home" and "Montigny," a view of a ruined abbey, with lowing cattle treading the water in the foreground; F. M. Gregory's spirited "Jack and Gill," and "The Truant" school-girl. C. Y. Turner surely made a mistake in producing his "First Day Morning" in colossal size. He asks a thousand dollars for it, I see—a very modest price for an inflated sketch.

AFTER all, though, artistically considered the most interesting things in the collection are the charcoal sketches of Walter Shirlaw and Frank W. Currier. So much space is devoted in this number to the first-named gentleman, that it is only necessary here to mention him. Mr. Currier is delightful; because in black-and-white he is comprehensible. When he produces his impressions from nature in water-colors, it is his custom, I am informed by one who has seen him work, to put his paper on the ground, dip a brush into a convenient puddle and after well soaking the paper, pinch the desired colors directly on to it from the tubes and let them find their level; and it must be said that the "impressions" in water-colors Mr. Currier used to exhibit gave the impress of truth to this description. But in black-and-white, as I said, he is comprehensible. He is more indeed, he is full of power, not to say of genius. His views in "Schleisheim Park" and his "House at Schleisheim Park" are the strongest studies from nature, in charcoal, I have ever seen.

THERE is much good work in the exhibition which, but for lack of space here, might be mentioned more fully than is possible now. I must be content with simply naming the artists: J. F. Murphy, F. W. Kost, Frank Millet, Macdonald, Brundage, Frank Fowler, Hamilton Gibson, H. P. Share, A. M. Turner, Bruce, Crane, Harry Chase, and H. G. Plumb. F. S. Church has a "Mermaid" in a sea-green frame of marine design—there is more picture on the frame, by the way, than inside it—and a characteristically humorous study for an etching. George W. Maynard's "Dancers" and "Bough Apples"—the latter a young woman in an orchard—are better than his "Autumn," "Zephyr," and similar emblematic females, who apparently were all drawn perfectly erect, from the life model, and subsequently furnished perfunctorily with clouds, draperies, and other accessories, to meet allegorical requirements. There is little to be said in praise of the American etchings. Excepting the always beautiful landscapes of Henry Farrer, the "Sheep Pasture" by B. Lander, H. M. Rosenberg's Rico-like "Public Square" and one or two others, they are poor performances. The New York Etching Club will exhibit with the Water-Color Society, when, doubtless, as usual we shall have a representative display.

THERE was much unmerited "puffing" in the daily papers of the Truax collection of paintings, which was further given an air of importance by the publication of an illustrated catalogue containing etchings of some of the pictures. The truth is that, although many of the best modern artists were represented in the collection, there were certainly not half a dozen of the canvases

at all worthy of the reputations of the painters. Nearly all the pictures with the great names were unimportant and uninteresting. The whole lot of eighty odd brought less than thirty-three thousand dollars.

A RECENT exhibition of pictures at the Lotos Club brought to view several notable American paintings not seen before in New York. Walter Shirlaw had two portrait heads—one, of an old man, admirably modelled, and in tone like a Titian—and a panel of flowers in a picturesque vase, excellent in color. W. T. Richards sent, through Mr. Avery, "The Open Sea," one of his best works. The surging motion of the waters, in the middle distance especially, is powerfully expressed, affording a delightful contrast with the fleecy lightness of the receding cloud-forms as they melt away as they near the horizon. The sense of distance altogether is admirable. This picture occupied a place of honor in the rear room. The centre of the chief panel in the front room was given to M. F. H. De Haas's excellent marine "Off Marble Head," Arthur Quartley sent his interesting "Moonlight on the Sound," C. Y. Turner's charming "Dorothy Fox," a pretty Quaker maiden at her needlework by the open window, was greatly admired, as was also his water-color "Springtime," a pretty girl gathering flowers. His large study "The Grandmother" has the basis of a fine picture. Robert Blum sent a water-color—one of his tender canal views at Venice—and so did Joseph Lyman, Jr., his "Marblehead Town Hall," which has been acquired by the club.

IT was in landscapes and portraits, however, that the exhibition was strongest. Thomas Moran was best represented by his large view on the English river Stour; Charles H. Miller probably never painted a better landscape than his "At the Head of Little Neck Bay." Robert C. Minor was represented by "Eventide," a masterly transcript from nature, tenderly conceived and admirably executed, and "The Hill Side," which he exhibited at the London Royal Academy. George Inness sent a small landscape more interesting to artists than the public. W. S. Macy had a river scene and a "Winter Sunset," (introducing a tired horseman) which latter shows him at his best. Mr. F. W. Kost, a pupil of his, sent a little picture of decided promise. Charles H. Chapin, who sent a "Maud Muller" and a good study of a head, was also represented by a pupil, Mr. L. S. Cohen.

IN the portraits sent to the club there would have been quite a friendly rivalry between Carroll Beckwith, Alden Weir, and Chase, but for the disaster which befell the latter in the total destruction by fire of his admirable life-size portrait of Peter Cooper, early in the morning previous to the exhibition. The fire, caused by the igniting of the drapery on the walls, was checked before it made much headway, but not before it had also destroyed a landscape by J. W. Alexander and irretrievably ruined Carolus Duran's superbly colored "Eastern Lady," noticed in THE ART AMATEUR last month, owned by Mr. Avery; a large picture of still life by F. M. Gregory; a small one called "Lobster Fishing" by Burns; and J. H. Beard's "Kittens."

THE other two portraits of note were of a sedate, dignified-looking Southern iron-master by Weir and a handsome, dashing-looking young woman by Beckwith. A greater contrast could hardly have been found. Both subjects evidently were characteristically treated—the first in the sombre, almost severe coloring of Mr. Weir; the second in the "stunning"—may I go further and, without offence, say the "cheeky"—coloring of Mr. Beckwith. The first shows the sitter with his black coat fading into the dark background, like a Bonnat; the second a lady in rich blue velvet placed immediately against an uncompromising crimson background—like Beckwith and no one else. The color is somewhat subdued by the use of a dull silvered frame; and, with all its boldness it must be admitted that the picture is the clever work of a clever artist.

HARPER'S "Christmas" is a remarkably handsome publication. But is it not brought forward just a little too aggressively for good taste, as a rival of the London publications of the same character? In the very size of its pages, which are unwieldy, it seems to say: "See! I'm bigger than you!" Christmas is so much more an English observance than American that

it is not strange that the most striking pictures in the publication bearing upon this season, lack originality in idea, and bring to mind pictures that have appeared in past years in The Illustrated London News and The Graphic. This certainly is true of C. V. Reinhart's very strongly composed and admirably drawn mariners "Making Home for Christmas" and Frederick Dielman's "Decorating the Church with Evergreens" (reproduced in miniature in Harper's Magazine). "A Girl I Know," by Dielman, makes a charming frontispiece. E. A. Abbey's "Petrus Stuyvesant" is better than his female figure, "Winter," who, by actual measurement, he will find is no less than nine heads high. The tendency here indicated of following the publishers' determination to do everything on a large scale extends to George H. Boughton, another contributor, whose "Maiden" accompanying old Stuyvesant is no less than eight heads high. Chase's "Burgomaster" is admirably drawn, and, like all the other illustrations here named, is splendidly engraved. Justice can hardly have been done, I should think, in the reproduction of J. Alden Weir's "A Little Sabot." The original drawing of F. Hopkinson Smith's "A Snowy Day," which may be seen at the Salmagundi Exhibition, is certainly much more beautiful and refined in sentiment than the engraver's interpretation of it. On the other hand, Quartley's characteristics in his "Moonlight on the Sea-shore" seem to have been well appreciated by the engraver Yuengling; and Vedder's double-page supplement, "Sansone," has decidedly gained under the burin of Cole. This curious head is strongly drawn; but it is singularly unattractive. It really means nothing. There is not a feature in the face suggestive of the Hebraic origin of Samson, and the insignificant nose and mouth are those rather of a woman than a man. I would like to ask Mr. Vedder, in the strictest confidence, if it is not a fact that he originally drew this as a fancy head, and, liking it, fitted it into its present emblematic frame with broken pillars, shorn locks and all, and called it Samson—I beg pardon, I mean "Sansone." Really, it looks so.

MORE creditable to Mr. Vedder's imagination is his charming design for the cover of this publication, effectively printed in blue and white on a warm gray ground. On a rectangular plaque is shown the profile of a man's face thrown upon the silvery disk of the moon, which is partly hidden by dark floating clouds. Around this is a border of mistletoe.

PRANG'S prize Christmas cards are before me. For the most part they are very attractive, but one cannot look at them without smiling at the seeming simplicity of the publishers in paying thousands of dollars for what one would think might just as well have been bought for a few hundreds. Miss Dora Wheeler's design of a ragged mother and little ones, dazed by the brilliant vision in the heavens of the Virgin and Infant Jesus, which won the prize of two thousand dollars, is certainly the most original and it is very well executed. But the more popular cards will probably be the less expensive ones of Frederick Dielman, a choir of well-to-do children singing anthems under the shadow of a Christmas tree, and Walter Satterlee, poor little carolers in the snow joined by a friendly group of cherubs.

HUBERT HERKOMER is painting a presentation portrait for the Lotos Club of Whitelaw Reid, its President. The exhibition of this artist's portraits at Knoedler's attracted much favorable comment. The general impression of the critics seemed to be that while Mr. Herkomer's work shows more character than is usually found in that of our best American portraitists, one of the latter is greatly his superior, in technical qualities at least.

As the time approaches for the trial of the Feuardent-Cesnola case it is clear that the partisans of the accused Director of the Metropolitan Museum are getting very much alarmed. A Boston paper declares that the trustees are prepared to spend \$100,000, if necessary, in the defence of their colleague. Why should such a sum be needed? Mr. Feuardent accuses Mr. Cesnola of slandering him. If he fails to establish the charge, surely the Director can be acquitted without the need of such a lavish expenditure of money. And if the charge be proven, surely \$100,000 or ten times that sum will not prevent justice from taking its course.

MONTEZUMA.

GALLERY AND STUDIO

WALTER SHIRLAW.



AN artist's sketch-book is always interesting, and the reproduction in facsimile of a few pages from it will often convey a better idea of the character of his work than would many conventionally executed engravings of his paintings. This certainly is true of Walter Shirlaw. We have drawn upon his portfolios of cartoons in charcoal for future paintings as well as upon his pencil memoranda. Of course it has been necessary, in reproducing the former, to give them much smaller than the originals; but they are hardly less interesting on that account. Both pencil sketches and charcoal studies illustrate the artistic freedom and almost academic accuracy which usually characterize the work of this accomplished painter.

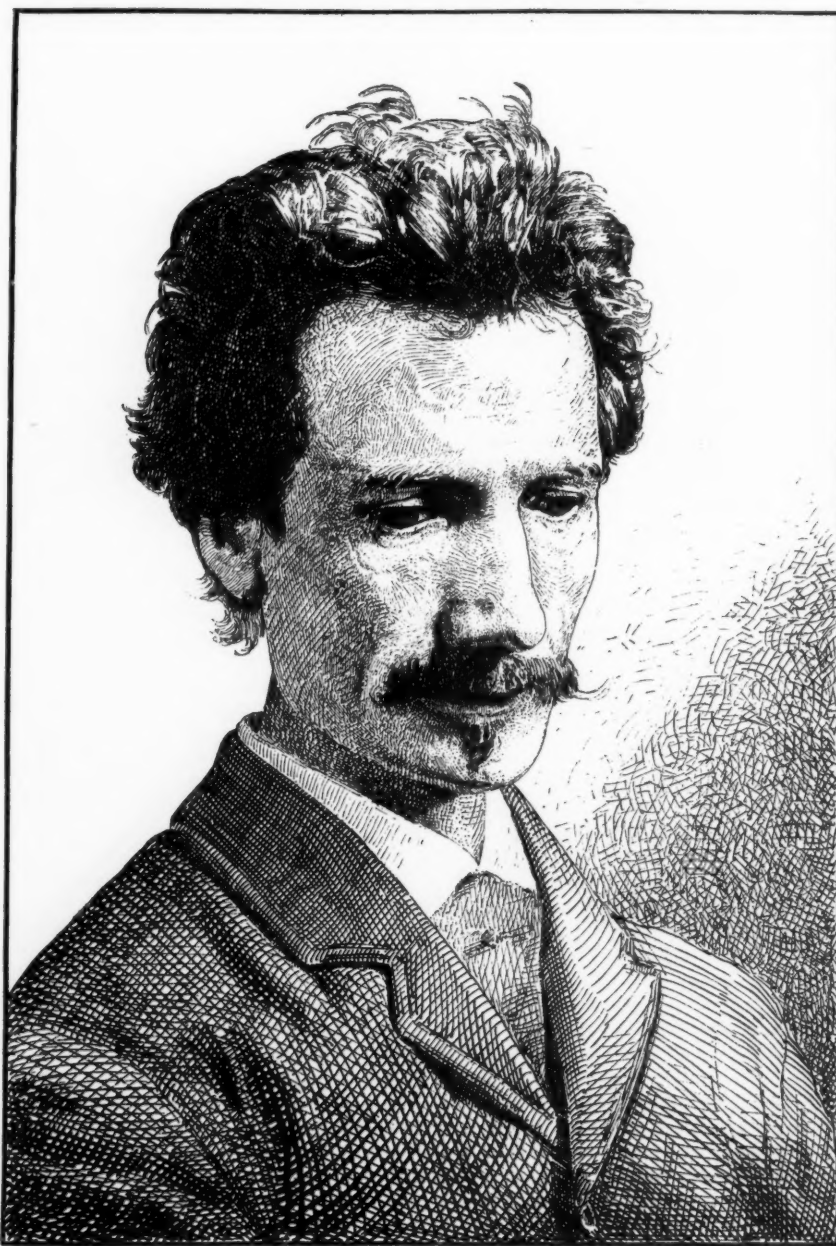
Like Boughton, Magrath, and other artists whom we claim as Americans, the subject of this sketch is not a native of this country. He was born in Paisley, Scotland, in 1837, and was brought to New York when three years old. Like some of our best painters, too, he began as an engraver, and his knowledge of the craft stood him in good stead when some years later he turned his attention to etching. That he has not forgotten how to use the point may be judged by the charming little plate he contributed to the recently published catalogue of the Society of American Etchers. With a little stock of savings accumulated while working at his trade, he began life as an artist in New York when about twenty-four years old; but after eighteen months' experience, naturally, he found it impossible to support himself at once by the sale of his paintings, and he went back to his trade, going to Chicago as superintendent of the Western Bank-Note Company, hoping to save enough money after a while to enable him to study in Europe. He stayed in Chicago three years and a half, and then started with a companion on a long-dreamed-of trip to the Rocky Mountains, where he hoped to find the subject for some picture which would help him to reputation and fortune. But when, after a long and tedious journey, he came at last face to face with nature in all its vastness and grandeur, he began to realize how great was the colossal task he had set himself to perform, and the sense of it overpowered him; he felt how poorly he was equipped for such an ambitious undertaking. Discouraged, he returned to Chicago and for a time resumed engraving; but the work of reproducing the ideas of others became intolerably irksome to a man of his originality. Finally

he disposed of the interest in the business which his industry and intelligence had won for him, and feeling that to become an artist he must learn much more than he could ever teach himself, he left Chicago, after five years' residence there, during which time he was greatly instrumental in founding the present Academy of Design, and sailed for Europe.

He arrived at the gates of Paris in 1870, during the siege, and, not being able to enter the city, he went to Munich, temporarily as he thought, for his intention was to study under French influence. It was destined, however, that his career abroad should be under different auspices. He became a pupil of Professor Raab, in

in the Bavarian Highlands," his most important picture. The scene is laid in a very old monastery. "The shearing is performed by women, who form themselves into bands, each having its forewoman. Having made their engagements early in the season, they go from town to town in their tramp of labor and of frolic. Starting from the southern section of Bavaria in early spring, they move forward as the season advances, shearing the sheep of their last year's coats." The picture is well drawn, broadly yet carefully painted, and extremely well composed; perhaps too well, for one cannot examine it closely without feeling that the artist has made an effort to bring all his resources to the

front. Shirlaw exhibited this ambitious work first at Munich in 1876, where it was highly commended by artists. The next year he sent it to the National Academy in New York, and in 1878 to the French Exposition, where it received an honorable mention. To the discredit of the "patrons of art" in this country, he it said, it is still unsold. It is such a fact as this that discourages our best painters, and drives them abroad to earn a living and make a reputation. Boughton, Mark Fisher, Hennessy, and Magrath are only a few of the names that may be mentioned in this connection. Not one of them could earn his salt here. In England, each, in his own field, is esteemed and successful. In New York, especially, is it true that wealthy picture-buyers fail in their duty to artists in this country. Too often they are afraid to depend upon their own judgment, and are wholly influenced in their purchases by the dealer in imported pictures, whose interest it is to depreciate American paintings, upon which no such profit can be made as on the works of European artists, whose selling prices are unknown here. One of the exceptions to this rule, however, is to be found in the case of Mr. D. O. Mills, the banker, in the dining-room of whose Fifth Avenue home is to be found Shirlaw's "Peace and Plenty," a superb processional frieze. This gentleman also counts among his art possessions paintings by such Americans as David Neal, Bierstadt, F. E. Church, George Inness, and Alden Weir. Shirlaw's frieze is such an important and characteristic work that



WALTER SHIRLAW. DRAWN BY CAMILLE PITON.

FROM A PHOTOGRAPH BY SARONY.

whose school he drew from the life model for nine months. After this healthy discipline he felt prepared to take up the brush, and entered Wagner's painting class. He worked there steadily for two years, and then began at the Academy, under Ramberg, the serious study of composition. While with this master he painted "Tuning the Bell," owned in Chicago. Ramberg died soon after, and Shirlaw went into Lindenschmit's studio, and produced there "Sheep-Shearing

one cannot but regret, almost as much for his sake as for that of the public, that it is a fixture in a private house. It is sixty feet long and four feet high, and embraces the greatest variety of subjects, introducing men, women and children, birds, beasts, fruits, and flowers.

Less important in size than his "Sheep Shearing" and "Tuning of the Bell," but among the best works of the artist, are "The Goose Girl," owned by Dr. W. P.

Wesselhoeft, of Boston, and "Eager for the Fray." The former represents a girl descending a steep hill, driving a flock of geese before her. Here we see to perfection the grace of Shirlaw's drawing and his thorough knowledge of composition. There is a delightful sense of movement in the whole picture. The figures and the details of the landscape are cleverly balanced: they fill the canvas without crowding it. An admirable little painting of this same subject, by the way, is now on the artist's easel, and we like it rather better than the large one.



SKETCH BY WALTER SHIRLAW.

The second-named picture, like that just noticed, is an "upright" and is full of "swing." A half-clad boy descending a hill is holding well in hand a dog which evidently scents game and is pulling at the leash with all its might. It may be remarked that Shirlaw's first painting, presented by him to a soldiers' fair in 1861, bore the same name as this one; but it was quite a different subject, representing a newsboy "squaring" at an antagonist whose shadow only is seen in the picture.

During Shirlaw's seven years' sojourn in Munich he painted, in addition to the "Sheep-Shearing" and "The Tuning of the Bell," a large work called "Good Morning," which we have not seen, now in the gallery of the Buffalo Academy of Fine Arts. On his return to New York, he was heartily welcomed by the members of the Art Students' League, then only a year old, professors and pupils alike being glad to do him honor. They made him president, and he worked earnestly in its interest, until the work became too much for him to attend to, and he resigned in favor of Mr. William T. Chase. He still attended to the composition class, but would take no salary. Subsequently paid professors were appointed for all the classes, and the League being now prosperous, he has retired from active connection with it, though retaining in it a warm interest.

Mr. Shirlaw has but lately returned from another sojourn in Europe, where he spent nineteen months, making his headquarters principally at London, Dordrecht, and Florence. His latest important work in oil, now about finished, is "The Gossips"—a group of Dutch women with brass cans and jugs, gathered around a picturesque town-pump with a dolphin spout. The principal group in the work is composed of six figures. One young woman, who kneels by the pump, has the floor and four auditors. On the left a girl is seated inattentive, while another is passing with a water jug down the street. Other figures are seen in the middle distance.

MINIATURE PAINTING.

THE attractiveness of some of the portraits accompanying the article on Richard Cosway on another page of this department may stimulate some of our readers to attempt miniature painting. The practical aspect of the art, it may be remembered, was considered in the November number of THE ART AMATEUR. With the introductory suggestions there given, together



PORTRAIT SKETCH OF FRANK CURRIER.

BY WALTER SHIRLAW.

with the following hints condensed from an article by a miniature painter, originally published in The (London) Queen, the technical difficulties in the way of the novice, we venture to say, will not be found difficult to surmount.

The softness of the miniature depends largely on the demi-tints that are used for joining the high lights and

latter needs caution in use, as it gives a bright unnatural look to the flesh if used too strongly. This can be toned down by the addition of a little red—either light red or Venetian red. The shadows must be kept intact, and the reflections carefully preserved for the sake of solidity and roundness. A child's complexion will require more vermilion. The healthy hue noticeable in children should be much prized in miniature painting, as it greatly enhances the value of the picture. Children, too, more especially those who are of delicately refined features, often have a transparent look about the forehead, which must be noticed and followed.

The shape of the lips is very important. Many persons think the mouth the most expressive feature of the face. Some, indeed, give the palm to the eyes, but these, if wished, can be veiled by the eyelids, and so the passing thought concealed from the observer. Not so with the mouth; that cannot be hidden so easily from sight.

The color of the eyes should be studied, the pale blue eyes put in with cobalt, for gray eyes a mixture of blue and red to suit the shade; there are also deep violet eyes that will stand in need of a touch of carmine added to the blue. There are many variations in brown eyes—hazel, chestnut-brown, and dark brown. Those darkest in color are still brown, the blackness depending on the darkness and length of the eyelashes, and the size of pupil. Never attempt to use any black in the eyes; a little lake added to the brown will give the darkest shade admissible; the pupil must be laid in with sepia.

It will be found as a rule that the eyebrows and hair are of the same color; but usually the eyebrows are of a darker shade. The arch of the eyebrows should be noticed; some are straighter than others, some thicker in one particular part, but in all the thickest part is near the centre; a well-formed eyebrow tapers off thinly. We all know how different hair is in texture and form; a wavy or curly hair gives a softness to the face which smooth hair will not do.

No part of a miniature should be finished off until the ivory is all covered in, as one color affects the appearance of another, and it is necessary to do this before deciding on what strength of tint is needed.

The shadows of the hair must follow the forms it naturally takes. For black hair, a compound tint of blue, indigo, red, and yellow. For brown, sepia, and a touch of lake if very dark; burnt umber gives a chestnut-brown much admired.

A dress should be chosen suitable to the complexion, the color being that which will best harmonize and heighten it to the greatest advantage. For a fair-complexioned girl no dress could be prettier than soft, cloudy, white muslin, to be painted without any lay in, the ivory



"SHEEP SHEARING IN THE BAVARIAN HIGHLANDS." BY WALTER SHIRLAW.

shadows; the roundness on the reflections and shading. The gradation of lights into the shadows requires great care. A soft, beautiful gray for the purpose may be composed by a mixture of cobalt and light red; a clearer one with ultramarine and carmine; but the

itself forming a beautiful cream-white when shaded over. The folds must be made out in shadow color, which will require shading off with pearly-gray to the lights, that are put in with Chinese white. Ivory-black can be brought in here advantageously. Other tints will naturally have to be broken into the reflections of a white dress, as the objects surrounding it affect it more or less. Some of the prettiest miniatures are those with the dresses of white muslin, having a pale-colored sash, and a band in the hair to match; the flesh-color of the neck and arms showing through adds to the effect.

In all cases, white near the face is most becoming; a soft white lace carelessly tied round the throat, or thrown over the shoulders, takes off the heaviness of a dark or black dress. Black velvet should have its lights put in with shaded Chinese white.

Avoid, if possible, any brilliant draperies; they are unsuitable for the small space that can be given to them in a miniature. For a person with a good figure, a dress with soft clinging folds shows it off to perfection. You will require some gum in your drapery, and also in the background; but this is more for finishing off the dress. For materials having a shiny surface it will be found very useful; it also gives a firm-looking texture that could not be obtained without it.

A color for a background should be selected that will conduce to the beauty of the whole without interfering with the complexion and shade of drapery. A heavy dull background should always be shunned; it may be as dark as you choose, such as Rembrandt painted, but a dirty-toned background would be the ruin of any picture, however well conceived in other respects. A beginner will certainly find it best to abstain from introducing any object into it, a neutral tint of gray or brown being the easiest to commence with; a reddish tint broken into the brown suits most persons. A fair lady with a white dress should have a little blue sky toned down

with a little gum in it; while it is drying continue the painting of the face and dress. The shading must be

eyes, and nostrils. Any shading that is required can be done by crossing lines obliquely, of the same shade a little stronger; they should be of equal thickness, not one heavier than another, or the shadow will be uneven and rough.

The touches may now be worked in with color mixed with very little gum; a firm light touch will be required for these markings. Sepia should be used for the darkest touches on the eyebrows, eyelashes, and corners of the eyes; carmine and sepia for the mouth and nostrils. The expression can be altered to an indefinite extent simply by the form of the touches. The light in the eye is marked in with constant white. All lights on the picture should be left, not washed out afterward.

Finish the hair next, still keeping the form intact, shading it gently to the forehead so as to avoid all appearance of hardness. The dress can now be completed, the background darkened, and the picture is ready for the final process of stippling. This is performed by filling up with a small brush, charged with the same shade, all the interstices left by the paint not washing quite equally over the ivory; the darker lines or spots will thus be hidden, and a smooth surface obtained; in some parts this might make it too dark, in which case the darkest spots must first be removed by the point of the brush slightly wetted, and then the shade can be filled in evenly.

SEYMOUR HADEN ON ETCHING.

A BOSTON audience has had the honor of being the first to listen to the lectures on etching by Mr. Francis Seymour Haden in this country. He set forth very clearly the two methods of etching—that generally in use, and the new and continuous process. In the former he explained, there are three stages—the executive, or drawing of the subject on the plate; the engraving by chemical action, called biting, and the printing on paper. In the first the etcher



REDUCTION OF A CHARCOAL DRAWING BY WALTER SHIRLAW.



REDUCTION OF A CHARCOAL DRAWING BY WALTER SHIRLAW.

with soft, fleecy, gray clouds; cobalt should be used for the sky and pearly-gray shading for the clouds; this forms the prettiest background imaginable.

Commence by laying in a wash of a desired color

require it, and you can better determine what is to be their finished tint. The expression must be your particular care at this portion of your work; you will have to attend to the shadows at the corners of the mouth,

chooses his subject, and decides upon the treatment he will give it. He considers the subject as a whole and with but slight reference to its details. Whatever capability or genius the artist may have and its peculiar

bent will appear in this. He must work with rapidity, thinking only of what he sees and the impression it makes upon him, with his attention not in the least drawn off from the mechanical conditions. He must take nature on the wing, catching each effect as it passes.

Having finished the drawing upon the varnish coat of the metal plate the latter is placed in the mordant bath, which bites in the lines of the drawing, leaving the remainder of the plate protected by its varnish coat untouched. From the plate after the biting in process is finished, the picture is printed. In drawing the lines they must be of equal thickness and produced by equal pressure. The process of stopping out, by which the drawing is gone over and corrected, and those lines painted out that should not remain, is a most important one, and one upon which too much time cannot be spent. In the new or continuous process the prepared plate is placed in the mordant and the drawing there executed upon it, so that the biting goes on continuously with the drawing, as the lines that are first drawn are bitten most and those least that are made later. It is as if the lines were upon a series of planes, and the effect is to preserve much better the relative positions and values of the objects and the aerial perspective.

Mr. Haden explained that he himself always uses this process, and thinks it much superior to the other. As the mordant may be of any degree of strength, the etcher may accommodate it to his manner of working. He draws first the most prominent and important objects, giving them the largest, firmest treatment possible, the others following in the sequence of their planes. Of the two methods the first is intolerably weak and the last extremely difficult. He would not recommend or discourage either one, for everything depends upon the etcher, who

must choose that method best suited to his temperament. Better than either is to modify the last one by taking the plate out of the mordant occasionally and inspecting the general effect of the drawing.

The collection of Mr. Haden's works made by him for Mr. Frederick Keppel, with which he was introduced to the Lotos Club lately, presents a most striking and interesting display. Take, for example, the three etchings, "Shere Mill Pond," "Calais Pier," and "Erith Marshes," the one full of exquisite detail, the second of striking power, the last giving with a few touches the sense of boundless air and space. Of "Shere Mill Pond" Hamerton says that with a single exception by Claude, the "Bouvier," it is the finest landscape etching in the world, and it is not surprising that it is one of the most popular of Mr. Haden's works. The scene is not only a charming composition, but it is carried as far as the etching needle and acid can go. The delicacy and richness of the foliage, the beauty of the water, the force and vigor of the flying duck, give a sense of completeness which appeals irresistibly to the collector. Mr. Haden, however, places less value on it from an artistic point of view than on such plates as the "Essex Farm" and "A Lancashire River," although he admits that to render such detail again would be beyond his power. The value of etching to the etcher, however, lies in its suggestiveness of form and not in its rendering of detail, and this explains Mr. Haden's preference. In the various states in which the "Calais Pier" is shown, his preference for that impression in which the sky is removed indicates the same endeavor to accomplish much with as little use of the needle as possible. To put it briefly, he works with his brains rather than with his hands. It is proper to speak of Mr. Haden's preference in this re-



DESIGN FOR A PANEL.

FROM A CHARCOAL SKETCH BY WALTER SHIRLAW.

spect, since it was this impression which he selected to represent the "Calais Pier" at the reception to him by the Lotos Club. In giving the sense of space and aerial effects, there is much in common between Mr. Haden and Turner. This is well illustrated in the "Erith Marshes," with its feeling of immense distance. There is something of this, too, in the Greenwich plate, in which the hospital appears with as stately a grace as the palaces of Carthage. Students who have the opportunity to observe the trial proofs of this plate, as also of the "Windsor," will find much to interest them in Mr. Haden's way of working. His

that the plate of "Shere Mill Pond" was destroyed by him after the two hundred and tenth impression had been taken, although a London dealer offered him forty guineas for one corner.

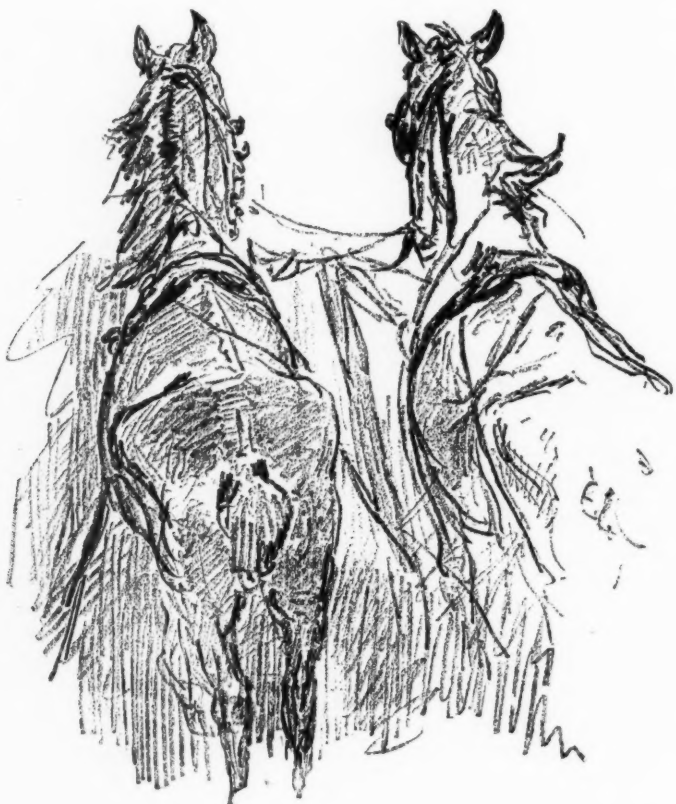
LONDON CORRESPONDENCE.

DESCRIPTIVE LABELS ON PICTURES VS. CATALOGUES
—SIR EDMUND BECKETT AND THE ARCHITECTS.

LONDON, November 16, 1882.

ONE of the points mooted at our late annual Social Science Congress, in the Art Section, was the small but

This state of things is not confined to galleries or museums where the proceeds of the sale of a catalogue are an object; it exists in many places where the professed intention is to enlighten the public without payment. In other cases, such as the South Kensington Museum, the labels are full and careful, the studied composition of experts. For some reason or other the very reasonable and commendable suggestion made at the congress, that labels should be attached to pictures pointing out their merits, and conveying a little information respecting them, raised quite a flutter of opposition. I have not been able to ascertain, and I have



revisions principally consist in removing all lines it is possible to remove, and in massing his blacks in the foreground.

The most profitable of Mr. Haden's etchings has been the "Agamemnon," which association has linked with the Téméraire. Nothing more beautiful in water has ever been done with the etching needle. The drawing of the old vessel is full of interest both to the amateur and to the student. Mr. Hamerton has called attention to the way in which the shading has been suggested, by the disposition of the lines, producing the effect by a method which otherwise would be false. Of the profit of the "Agamemnon" it has been estimated that Mr. Haden received fifteen dollars a minute for every minute employed on it. To these must be added the "Sunset in Tipperary," a dry point etching, marked with great richness of tone, "Challow Farm," "Sawley Abbey," "Wareham Bridge," and one of his rare figures, the portrait of his grandfather. It should be known that Mr. Haden's etchings are all printed in his own house, and that they all bear his name in pencil. In conclusion, it may be added, in illustration of the conscientious spirit in which Mr. Haden works,

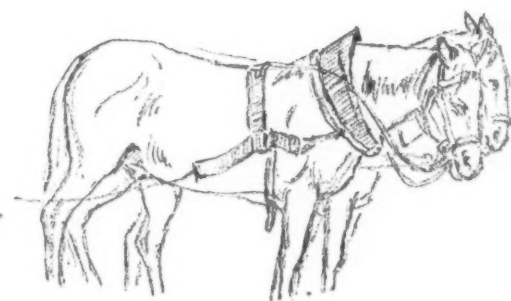
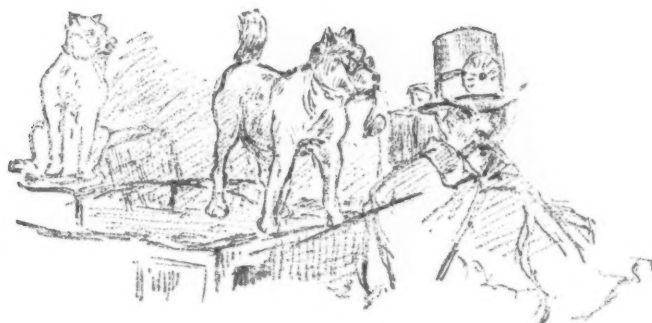


LEAD-PENCIL SKETCHES BY WALTER SHIRLAW.

not unimportant one of labelling adequately the works of art exhibited in public galleries. Practice varies greatly. In some cases if an unlearned man walk into a presumed educational gallery of paintings and objects of art he will find next to no assistance in his efforts at self-culture, the catalogue being little but titles and numbers. If he cannot spare sixpence or a shilling for the catalogue, he may grope in absolute darkness.

not been able to conceive, why this was so. Surely it is an obviously good course. If any of the cognoscenti are offended by the didactic or patronizing look of such a course, they can surely take refuge in the reflection that the information is not intended for such superior beings as they are, and omit to read the superscriptions. For the ordinary being I make bold to say that a label with full particulars, such as is used at South Kensington, is too desirable to admit of doubt; and that a catalogue should not only give particulars, but contain hints to prompt the appreciation. If the choice lies between enlightening the many and conciliating the self-sufficiency of the few, there should be no hesitation in going for the former course. I can conceive no more inter-

esting task for a Wyke Bayliss, or even a Ruskin, than the drawing up of such a catalogue for public galleries where the collection is permanent. And this view seems to have prevailed at the Social Science Congress, though the formal motion which expressed it was withdrawn. A still better practice would be that which is not unknown to our aforesaid Wyke Bayliss and some others, of conducting parties round galleries, and de-



LEAD-PENCIL SKETCHES FROM WALTER SHIRLAW'S NOTE-BOOKS.



PEN-AND-INK DESIGN FOR AN "ORDER OF DANCING" CARD. BY ADRIEN MARIE.



livering a perambulatory lecture on the examples shown. Those who know enough already, or think they do, can refrain from joining in the perambulation.

In a recent speech Mr. J. Sparkes, the recently appointed Principal of the National Art Training School at South Kensington, the government normal school for art, that is to say, remarked that England had been thirty years in achieving the now admitted improvement in taste which characterizes her manufactures, and in destroying the French monopoly of designing. Americans, he went on to say, often visited South Kensington, and frequently saw all through the place in half an hour (a laugh), but he generally told them that it would take them in their country quite thirty years to accomplish similar results. Such, according to one of our best authorities, is the prospect before you. Another quarter of a century and you may begin to design well. Without flattery, and with deference, I beg leave to doubt this. You are quicker than we are, you have our experience to guide you, and you have less vis inertiae to get over in your country than we had in ours.

Mr. Ruskin recently announced his intention of attending the sale of the Hamilton MSS. and buying a number of the illuminated examples, if the English public would subscribe the money. The English public did not respond. Whether this was from indifference to illuminated MSS. and a conviction that they were as well deposited in one place as another, a decrease of confidence in Mr. Ruskin, or deficient publication of the great art critic's intention, does not appear. The MSS. have all gone in block to Prussia; but it is understood that that government is not unwilling to part with certain examples, if ours, or perhaps yours, cares to negotiate for them.

Our School of Art Wood-carving has begun a system of teaching by correspondence. It remains to be proved if this will be practicable. I question it. To teach wood-carving by parcel post might be more feasible, the pupil transmitting his or her first attempts to be seen of the professor, and receiving them back with criticism and advice.

Those who are interested in the dissemination of skill in drawing among the lower classes will be glad to learn that an effort made at the London School Board—the administrators of our primary education rate—to void the appointment of an Instructor of Drawing in the person of Mr. Ablett—to whose qualifications I alluded in a recent letter—has been defeated.

The season of salutation cards has set in. A feature of this year's issues is a set designed by Royal Academicians; these are generally pronounced to be no great success. The firm which first organized a competition of designs for these articles have recanted, and publish their conviction, probably a just one, that artist judges are less capable than the publishers themselves of selecting meritorious—or if not that, salable—designs. Some idea of the extent of the Christmas card traffic may be gathered from the fact that in the year 1880 one firm alone issued six millions of cards from designs of one artist.

One of our "characters" in the art world, the literary world, in the world ecclesiastical, and the legal world, is Sir Edmund Beckett. Sir Edmund is a diocesan chancellor (a functionary of ecclesiastical law, probably unknown to your readers, and not worth inquiring about), a parliamentary counsel, an amateur architect,



DESIGN FOR PEN-AND-INK DECORATION.

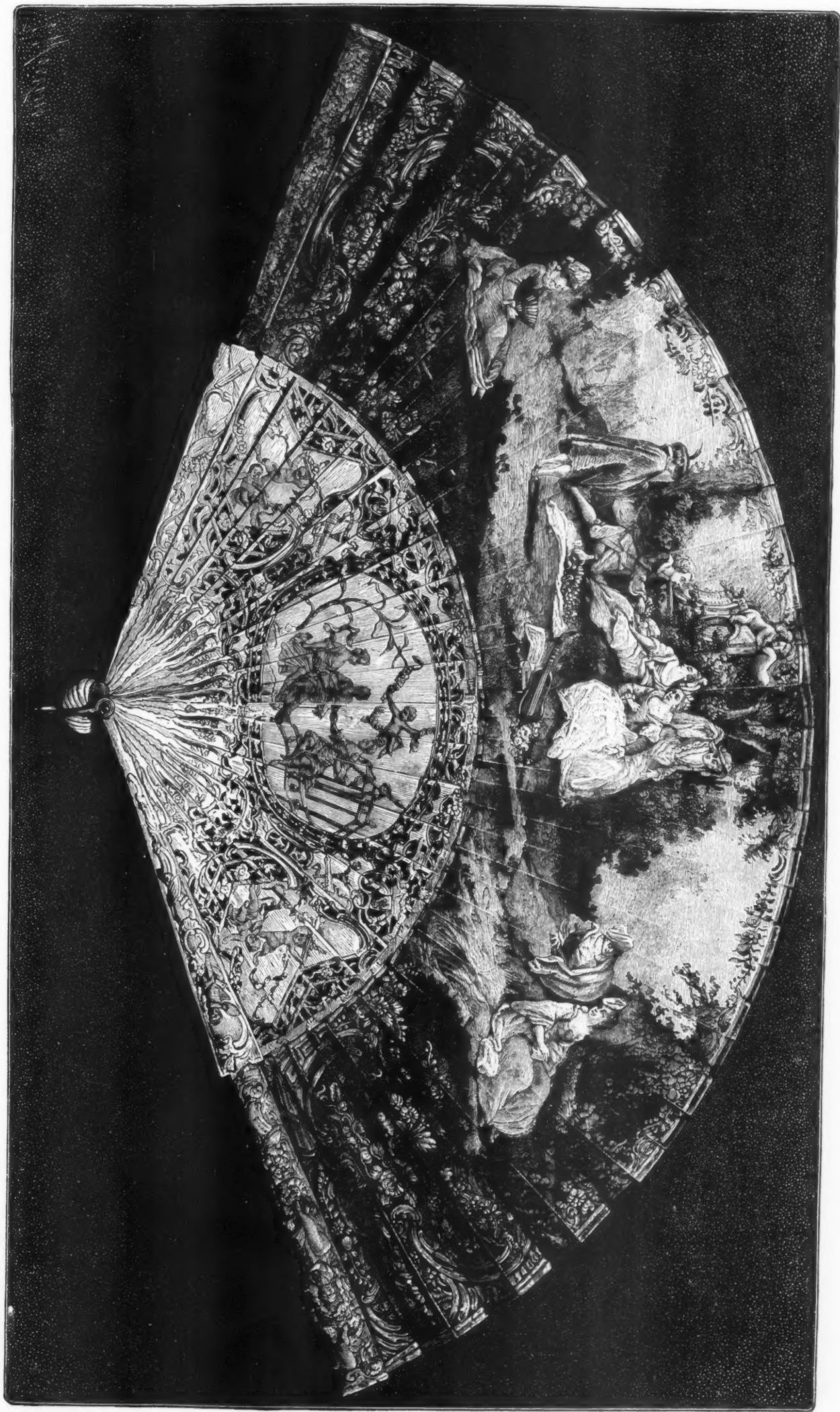
a writer on big bells and clocks which strike upon them, an "astronomer without mathematics," and a writer of letters to *The Times* of which you cannot read six lines, whatever the signature he adopts, without saying, "that is Sir Edmund Beckett." Sir Edmund is uniformly amusing, not always profound. He has been telling the world, in a speech at St. Albans, (where, as sole restorer of the Abbey, he is in constant hot water), that architects are not artists; and that to be an artist a man must "do something with his fingers." Sir

Edmund was no doubt led into this extremely incautious definition by his chronic anxiety to make a point against architects; you may imagine how effectually he has been sat upon by the professional papers. He talked, in truth, a great deal of not unpleasant nonsense. An architect, he complained, "did not do anything with his fingers;" he "produced no result;" he simply—mark the "simply"—told people how they were to lay out a work. There were a great number of people who claimed the title of artist with much better reason than architects. Who were artists? Painters and sculptors were, no doubt; singers were called so, and even tailors; he was not sure but that, when they had good subjects to work upon, very unlike him, (laughter, Sir Edmund not being by any means a thin man), tailors produced more successful results than architects generally. To knock over such assertions as these would be so easy and so enjoyable a task that I refrain, and leave it to your readers as a pleasant exercise.

Not so the architectural papers. They all began to spit fire at Sir Edmund, no doubt to his great enjoyment; and one of them, in its anxiety to damage Sir Edmund, fastened upon a further remark of his that nature never copied herself, that there were millions of leaves on a tree and no two alike. Therefore, he argued, vary your patterns in repetition. To this it was objected that nature did not produce identity of form in leaves and the like because she could not; she tried; but wind, rain, insects, and accidents varied her symmetry, and foiled her intentions. Art, therefore, should aim at achieving the perfect uniformity which nature did not, but would if she could. This might be an allowable argument, perhaps, if it did not overlook the fact that wind, and rain, and insects, if not also accidents, are parts of nature.

On the whole, you will see that we have not had an altogether other than lively opening of our art season this autumn. These speeches on art topics are incidental, mostly to prize distribution days at art schools, and others of them are coming on.

JOHN CROWDY.



FRENCH FAN OF THE EIGHTEENTH CENTURY.
DECORATED IN THE WATTEAU STYLE.

RICHARD COSWAY, "THE MACARONI MINIATURE PAINTER."

ENGLISH miniature painting reached its apogee in the eighteenth century and Richard Cosway. No pencil before or since has had quite the delicacy and swift certainty of his, and few artists have ever had his peculiar elegance in water-color drawing and his refined appreciation of fashionable female beauty. His work in his time was declared to be not so much fashionable as fashion itself, and he was said to have painted more miniatures for exchange between affianced lovers than any other artist who ever lived. His art in giving brightness to eyes where none existed, and glow to lips and cheek whence all glow had faded, or where it had never been, while yet securing exact likenesses, made portraits by him particularly desirable when a sitter sought to produce a charming effect upon another's imagination. He painted all the beau monde of his time, and his miniatures, being thus both family portraits and treasures of the cabinet, very rarely find their way to sales or exhibitions; hence the artist is less known to our generation than many others of less merit. The number of his miniatures was almost incredibly large. He had such facility, and his sitters were so numerous and pressing, that he often painted exquisitely finished portraits in three sittings of half an hour each, and would boast at dinner-time that he had despatched through the day twelve or fourteen sitters.

The finest and the largest collection of Cosway's miniatures, without doubt, is that of Mr. Edward Joseph, of 153 New Bond Street, London. During a recent visit to London, the writer procured photographs of the examples illustrated herewith, selected from a group of no less than seventy.

The portraits in this collection, all richly set with precious stones in solid gold frames, are a possession fit for a prince. They are indeed priceless, so far as the owner is concerned; for their accumulation has been one of the great pleasures of his life, and, although a dealer, he assured the writer that he had no intention of selling them. One of them he did give away recently, however—the smallest one on this page—one of the most beautiful of the collection. Mr. Joseph has two of the miniatures painted for Prince George at the height of the artist's favor with him. One of these is of the Prince himself, flattered into the beauty of a Prince Florizel by every susceptibility of ivory and lustrous color. His complexion is ivory, his cheeks rose-pink, his eyes sparkling, his hair snowy, and his air insouciant and jaunty as that of a fairy



MINIATURE BY COSWAY.

LADY EGLINTON.

prince. The other is of Mrs. Robinson, the actress, the beautiful Perdita whom the wicked prince used so ill. Such an exquisitely delicate yet healthful face was never seen except on Cosway's ivories. Her hair is piled high and powdered into the fleecy lightness of muslin or lace, her eyes are like liquid gems, and the airy, graceful drapery of her bust shows the rare taste in which Cosway always arranged his subjects, and for which he was renowned. In this collection it is seen that the artist seldom varied his backgrounds, save by a slight difference in clouding or mingling blue and white. No matter what the style of the sitter's beauty, the backgrounds were always of this same pale, white-infused blue softening into blue-infused white. Sometimes the sitter's head was relieved against the white, sometimes against the blue, but rarely otherwise. This was practicable at a time when everybody with any pretensions to fashion, and thus to being painted by Cosway, was as blonde as hair-powder and rouge could make them. Everybody must have been beautiful too, with that certain expression of mixed pertness and sentimentality which we always recognize as of the eighteenth century, or else the miniatures lie. Cosway was not fond of rich colors, and his subjects are usually in white or the hues of the palest gems. This gives his works their jewel look, as if made principally of turquoise and pearl.

Mr. Joseph's collection has a portrait of the actress, Miss Farren, one of the few with unpowdered hair. Another is of Georgiana, the beautiful Duchess of Devonshire, with a child in her arms. There are also miniatures of the artist himself and of his lovely wife. That of Cosway is interesting for more things than one. It is interesting as a departure from his usual practice of color, being painted all in gray, both costume and background. The effect is the tenderest, most delicate grisaille. It is also interesting as indicating something of the artist's revolutionary sympathies of which some of his biographers speak, and might pass



MINIATURE BY COSWAY.



MINIATURE BY COSWAY.



MINIATURE BY COSWAY.

in costume for a citizen of republican France. The face is pert yet serious, and must have been well flattered. For although Cosway was called a "dapper, well made little man," his face was said to look like a monkey's, and the likeness was a prolific source of witticism to his envious fellow-artists.

The knowledge of Cosway's personality does not enhance the interest in his works. He came of respectable parents—his father was master of the public school at Tiverton, in Devonshire, where he was born in 1740. Developing a decided talent for drawing when a boy, he was sent to London, where he was placed, first under Hudson, with whom Reynolds studied, and next under Shipley, who kept a drawing-school in the Strand. By the time he was twenty-four he had won five premiums from the Society of Arts. A contemporary of his writes that "he was employed to make drawings of heads for the shops, as well as fancy miniatures, and free subjects for snuff-boxes for the jewellers, mostly from ladies whom he knew, and from the money he gained, and the gayety of the company he kept, he rose from one of the dirtiest of boys to one of the smartest of men." His peculiarities in dress and habits made him the source of much ridicule by his brethren. Caricaturists loved to satirize him as the "Macaroni Miniature Painter." He had expensive tastes and he gratified them without restraint. His rooms were crowded with curious weapons, historical armor, rich draperies, old books, and carved furniture. This, we know, is nothing uncommon for a successful artist nowadays, who regards such studio accessories almost as essentials; but in Cosway's time they were considered an affectation. Doubtless, though, it was less through this amiable taste for bric-à-brac than it was on account of the notorious manner in which he toadied to persons of fashion that this very vain little man made himself ridiculous. "It was his pleasure," Cunningham says, "to spend his money in the society of high and dissipated people who laughed in secret at his folly, and while they encouraged his extravagance to his face, derided it without mercy behind his back. They swallowed his champagne, gambled him out of the price of a dozen miniatures at a sitting, and then entertained their friends by giving caricatured accounts of his conduct and conversation." Cipriani used to relate, that though Cosway would pass a whole night, nay nights, in this kind of frivolous society, he never found him in bed, let him call ever so early next morning. He rose

with remorse at heart; labored hard by day to repair the waste of the night; and formed, all the while, good resolutions, which dispersed of their own accord when the lamps were lighted, the hour of appointment reached. Still Cosway managed to keep up his reputation. Although he was content to remain king of miniaturists, and to please the ladies of fashion with the prettiness of his work, it must be admitted that he was a very accurate and graceful draughtsman. He was elected a member of the Royal Academy in 1771. The names of some of the pictures he sent to the exhibitions there—"Portraits of a Lady and her Son in the Character of Venus and Cupid;" the "Madonna and Child," portraits; and the "Portrait of a Young Lady in the Character of Psyche"—are sufficiently characteristic of his most serious undertakings. As Cosway advanced in years he became vainer than ever. The loss of the use of his right hand made him irritable, and but for the loving care and sympathy of a faithful wife, herself a miniaturist of ability, his closing years would have been unhappy indeed. He lived to be eighty years old. In the churchyard in the parish of Marylebone, where his remains are buried, may be found the following extravagant epitaph:

"Art weeps, Taste mourns, and Genius drops the tear
O'er him so long they loved, who slumbers here.
While colors last, and time allows to give
The all-resembling grace, his name shall live."

Cosway painted for his century, not for all ages. His pretty, unthinking faces are interesting to us simply as shallow prettiness of another time than our own, but they have no soul in them, and without soul neither artist nor

subject is immortal.

The illustrations of this article are the actual sizes of the miniatures. Our artist, Mr. Camille Piton, has succeeded admirably in conveying the character of the originals, their delicacy especially. The Joseph collection, we may add, includes other miniatures than those of Cosway. These we shall notice later.



MINIATURE BY COSWAY.

COMMANDER BOND, ROYAL NAVY.

FANS AND FAN PAINTING.

II.

THE stuff having been secured to the stretcher, the size or preparation, which should be very warm, is spread on both sides with a brush, carefully avoiding lumps, and allowed to dry. Then, having the pattern of the fan you wish to paint (or rather a piece of paper of its size) to go by, cut out the fan-mount. See that the selvedge of the stuff is placed lengthwise. Sizing must be used for paper, silk, and all textile fabrics.

Having decided upon the style of fan you want to paint, take the fan-mount, of whatever material it may be, and fix it on a perfectly flat drawing-board or a piece of very thick cardboard. Take a small brush dipped into gum and pass it continuously all round the edge of the mount you wish to strain, the width of three eighths of an inch only; hold in your



MINIATURE BY COSWAY.

other hand a fine pocket-handkerchief, or a piece of soft linen, and little by little, as you place your mount on the board, press it down with the linen to make it adhere. Stretch it as much as possible, and then leave it to dry.

To fix a parchment mount, take a small, fine sponge, such as is used for water-color painting, moisten it with clean water, and wet the parchment with it. The mount will become distended; then at once gum the edges in the manner already described. It might seem necessary only to fix the mount at the top, when there is but little painting to do. But this is not enough; the mount warps, and is then difficult to fix.

Before beginning your work place a sheet of white paper below the fan; it will serve as a rest for the hand while you are at work, and will be useful also for trying the effect of the colors. The greatest care must be taken against getting spots of water or of color on the fan, for they become greasy and it is difficult to get rid of them; and this is so especially in the case of vellum.

Every preparation being made for beginning work, and with the certainty that the mount is properly fastened and quite dry, you trace a segment of a circle, more or less large according to the size of the fan-stick which is to receive it. If you have had much practice in drawing, you may draw the subject at once on the fan-mount, which has been gummed to the board; otherwise it is better to trace it, as it is impossible to use either India-rubber or bread crumb for rubbing out. In that case take a sheet of tracing paper, on which make your composition. When the drawing is finished, cover the back



MINIATURE BY COSWAY.

ELIZABETH, DUCHESS OF DEVONSHIRE.

with black lead, and rub it very lightly, otherwise the lead will come off on the fan-mount, and render the work of painting very difficult, if not impossible. To transfer the drawing to the mount, first of all fix it securely by means of fine needles; then take an ivory tracer (generally used for all kinds of transferring), and with it pass carefully over the pencil marks of your drawing, which thereupon becomes reproduced on the mount. It is a good practice to go over and correct the drawing on the tracing paper—sometimes even shading it so that if you take up the same painting again after a while, the drawings on the tracing paper will be sufficient to go by. There is the additional advantage that



MINIATURE BY COSWAY.

the same tracing may be used for several different colorings, if at any time it should be desired to reproduce the original drawing for the decoration of other fans.

On fan-paper, ordinary water-colors are used, care being taken to "gouache," that is to say, to mix Chinese white with all the colors for the lights.

On India paper the drawing is proceeded with in the same manner as on the mount just referred to. For painting, colors only that are mixed with Chinese white are used.

Only the best quality of silk or satin must be used for fan painting, such as will not be likely to crack in folding. There is a particular kind used for the purpose which comes ready prepared, but it is not easily to be had. Tiffany sometimes sells it as a favor to amateurs. But it is not necessary to use this. Any first-class dry-goods store will furnish the artist with a remnant of fine silk which will, when properly sized, answer the purpose. Silk is much easier to paint on than satin, and when it is well sized and the grain is fine, ordinary water-colors may be used, although in the high lights it is well to have recourse to Chinese white. The great drawback in the use of silk is that it soon cuts when the fan is folded.



MINIATURE BY COSWAY.

For both silk and satin the outline may be transferred with black lead paper upon light colors, but upon dark ones it is necessary to use either blue or red transfer paper. Insert it between the stuff and the tracing paper, and always with the help of the ivory tracer, transfer the design to the mount—only great care must be taken to remove the superabundance of color from these papers by rubbing them a long time and rather hard with a rag. Without this the mount would be spoiled by these blue or red colors, which being greasy would adhere at once to the material and mar the entire design. For the same reason the greatest care must be taken to avoid the possibility of the paper moving, and be careful not to rest your fingers on the tracing.

All the colors used for silk or satin must be mixed with Chinese white. Specially prepared colors suitable for this kind of work have been introduced in London and Paris lately which have the great advantage of not requiring the use of Chinese white, and, it is said, are indelible and will not crack. As yet, however, they are not known in this country. The amateur must be content to follow the old method.

Satin, however well sized it may have been, presents many more difficulties to the painter than do the other stuffs. As the texture is not close, it is likely to tax one's patience a good deal at first; for it often absorbs two or three

washes before it retains the solidity necessary to allow the painting to be finished. In case it does not take the body color easily, it is well to use a drop of ox-gall in the water. On account of this difficulty, it is usual to choose subjects that while light, graceful, and elegant, are detached—that is to say, without much work in the backgrounds. Small Watteau-like figures or cupids look well with no other background than the silk or satin. Sometimes a tree and a bit of distance may be added effectively. Anyway, it would be a pity to hide the rich surface of the material. Garlands of tea-roses and red roses are very effective on satin of any color. Delightful subjects are suggested in some of our illustrations of last month, and in our pictures of fans by Hamon, Boucher and Jacquet in other issues of the magazine. Upon black satin flowers have a rich effect. Branches of laburnum and orchids are suitable flowers.

Gauze is coming back into fashion for painted fan-mounts. A strong, black, but very transparent gauze is used. On this light texture to draw otherwise than with the brush is out of the question. The outline of the picture may be sketched in with light lake; if a "grisaille," with white. Snow and skating scenes look well on gauze.

(To be concluded.)



MINIATURE BY COSWAY.

SIR WILLIAM TWYSDEN.

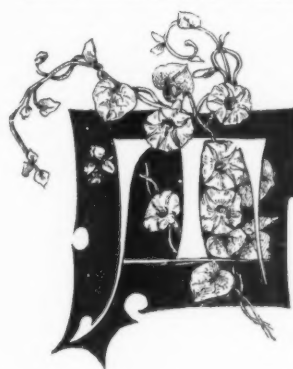


"BIANCA." DESIGN FOR A PLAQUE.
DRAWN BY CAMILLE PITON, AFTER THE PAINTING BY W. MENZLER.
(SEE PAGE 54.)

CERAMICS

HINTS TO CHINA PAINTERS.

III. COLORS.



THE application of vitrifiable colors to porcelain is a more complicated matter than the use of colors not subjected to an intense heat in the finishing process. They must become vitreous by the action of the fire,

must melt at a certain temperature, must adhere perfectly to the surface to which they are applied, must expand or contract with it, and after having been fixed upon it must remain unaltered by atmospheric conditions or the action of water. The color after firing should also be as nearly as possible the same as it was before undergoing that process.

The skill of the manufacturers of vitrifiable colors has, however, fulfilled all these conditions, and we have a surprisingly large number of colors from which to choose our palette. It is only necessary in mixing the colors for the different tints desired to select those which under the action of the fire will not react disadvantageously upon each other. To guard against such disasters, some knowledge of the chemical constitution of the colors is desirable, and I will therefore devote this article to the consideration of the chemical properties of the colors and the result of their combination with each other.

The bases of the vitrifiable colors are certain metallic oxides. To secure their adhesion to the glaze they are mixed with fluxes which are generally composed of sand, red lead, borax and boracic acid in varying proportions. The different colors have for their bases the following substances:

The whites are made from a base of oxide of tin, arsenical acid or phosphate of lime.

Grays are generally made of mixtures of iron and cobalt except the valuable gray made from platinum.

Blacks from iron and cobalt.

to the oxides of iron and zinc. Very dark yellow is made from the oxide of uranium. The ochres receive their tint from the presence of oxide of zinc.

The reds are made from iron.

The browns from iron, zinc and cobalt.

The greens are obtained from the oxide of chrome in combination with other metallic oxides, from which a great variety of tints is made.

The carmines, purples and violets, are obtained from gold with purple of Cassius and a little chlorate of silver.

We have, then, colors which may be divided, accurately enough for our present purpose, into two groups:



DESIGN FOR A SAUCER. "VIOLETS."

BY M. LOUISE McLAUGHLIN.

First, those which do not contain iron—the carmines, blues and whites.

Second, those whose base is iron or which contain iron in greater or less degree—the reds, browns, blacks, yellows and greens.

The colors composing each of these groups can be mixed with each other, but not with those of the other group, as the chemical change produced by the firing would destroy the tints. One exception may be given: blue may be mixed with black to modify the tone of the latter. Blue and black may also be used with red to form a shadow tint, but the result is not very certain, the chemical action of the colors upon each other having a tendency to produce blackness. Such tints can better be produced by the use of gray made from platinum (gris de platine). As this color contains neither oxides of iron nor of cobalt, it can be mixed with blue and red and the shadow color thus formed will be the same after firing as before.

Yellow is also a color in the use of which caution must be observed. In admixture with red it is likely to predominate after firing if used in excess, even if the excess of yellow is not apparent before.

With these exceptions colors can be mixed in painting on china just as non-vitrifiable colors, and when once the restrictions mentioned above are fixed in the mind of the student, the matter is very simple.

Vitrifiable colors when properly mixed and handled do not change much in firing. Allowance must be made for the transparent effect produced by the glaze brought out in the firing, as it intensifies the colors like varnish upon an oil painting only in a greater degree, as the colors used in china painting appear quite dull before the firing.

A useful list of colors, selected from those manufactured by M. Lacroix, may be given as follows:

Blues.—Bleu ciel azur (sky blue), bleu riche (deep blue), vert bleu riche (deep blue green).

Greens.—Vert No. 5 pré (grass green), vert émeraude (emerald green), vert brun No. 6 (brown green).

Yellows.—Jaune jonquille (jonquil yellow), jaune d'ivoire (ivory yellow), jaune d'argent (silver yellow), jaune orangé (orange yellow).

Blacks.—Noir corbeau (raven black), noir d'iridium (iridium black).

Grays.—Gris de platine (platinum gray), gris tendre (light gray).

White.—Blanc fixe (permanent white).

Browns.—Brun foncé (deep brown), brun sepia (sepia), brun 108 (brown 108).

Reds.—Rouge capucine (capucine red), rouge chair No. 1 (flesh red No. 1), brun rouge riche (deep red brown), violet de fer (iron violet).

Carmines and Purples.—Carmin foncé (deep carmine), pourpre riche (deep purple), violet d'or foncé (deep golden violet).

There are also special colors prepared for grounds, although any of the above can be used for tinting. If a deep ground tint border, or a deep blue or black ground is desired, it is better to have the color in powder. A good selection of colors for grounds would be:

Bleu marin, café au lait, celadon, gris tourterelle, rose pompadour, turquoise bleu.

IV. DECORATION OF THE CUP AND SAUCER.

Tint the ground of the cup and saucer with silver yellow. Paint the leaves with grass green heightened in the lightest parts with jonquil yellow and shaded with brown green and emerald green. The flowers are painted with golden violet shaded with the same.

M. LOUISE McLAUGHLIN.

SUGGESTIONS ABOUT FIRING.

AMATEURS desirous of having their work look well with one firing, should carefully observe the following rules given by Mr. Alling of Rochester:

Use carmine No. 1, or light carmine A, in painting apple blossoms, roses, and flowers of that character. Paint delicately, using for dark touches or shading, a very little purple mixed with the carmine. Carmine

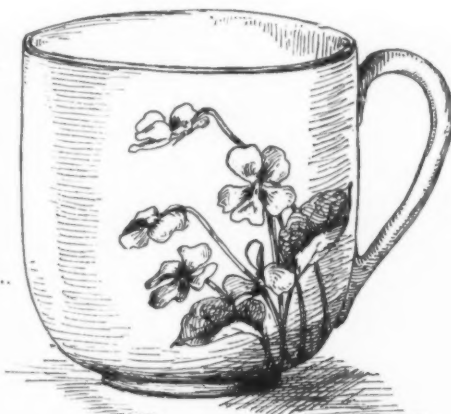


DESIGN FOR A CUP. "VIOLETS."

BY M. LOUISE McLAUGHLIN.

Blues from cobalt. For blue with a tint of indigo the cobalt is intensified with the oxide of manganese. An azure tint is given by the oxide of zinc. The base of ultramarine is obtained from alumina and the oxide of cobalt.

Yellows are made from the oxide of antimony added



DESIGN FOR A CUP. "VIOLETS."

BY M. LOUISE McLAUGHLIN.

No. 2 requires so much heat to develop it that grays, ochres, and browns fire very light, while greens are apt to flake off. Purples, maroons, ruby purple, and all colors of that character should be fired alone to obtain a fine effect, the rest of the painting or tinting receiving a second or lighter firing. For handles use raven

black, with a very little lavender oil to avoid blistering. If two or three coats of colors are required to give a thick body of color, use a little lavender oil instead of mixing with turpentine. Allow the first coat to dry thoroughly before applying a second or third coat.

Browns, when used on yellow, should be mixed with a little purple to prevent disappearing. Red, when mixed with or when painted on yellow, should be used very strong or the yellow will absorb it. Capucine red should never be mixed with yellow of any kind.

Cover your turpentine, when not in use, to avoid lint and dust. If using frequently, do not empty the cup each time, but fill up with fresh. If left standing for some time, take a clean cup, for the spirits will evaporate and make the paints too oily and liable to blister.

China, which requires gilding, must have the paint thoroughly removed from parts to be gilded, and be all cleaned. If the paint is not dry enough to pack, place the articles in the oven with the door open until perfectly dry. This method can be used for drying either one or two coats. The paint may look dull, but firing will restore it. Always write full directions in regard to gilding and banding. Wrap all articles in soft paper and pack them carefully in dry straw or excelsior.

VOLKMAR FAÏENCE.

At the Centennial Exposition, where the American public saw so many things for the first time, was shown a new ware, called Limoges, because it is not made at Limoges but at Paris, where it is better known as Barbotine. Charles Volkmar, a Baltimore student of art abroad, under Harpigny and others, visiting this country on the great occasion, was attracted by the unexpected display of this pottery whose coloring was at once soft and brilliant, and which gave opportunities for that broad handling and those suggestive effects then becoming so dear to the Parisian art student. Returning to France, and taking a house at Montigny sur Loing near Fontainebleau, one of the suburbs of Paris, Mr. Volkmar found himself near a humble pottery, whose owner was glad to enter with him into an artistic alliance, returning for Mr. Volkmar's painting on his vases, his knowledge of the potter's handicraft, the mysteries of glazes and the secrets of the kiln. In all good nature the two worked together. The potter found the Volkmar vases an agreeable element in his sales, and the artist found himself becoming a practical potter, skilled in clays, possessed of the trick of the wheel, and with at least his associate's knowledge of the subtler branches of the craft. These acquired, the artist entered in turn the Deck and Haviland manufactories as a common workman, where he served an apprenticeship, which, with his artist knowledge of color, earned for him the secrets of underglaze.

Like many other secrets, this, in Mr. Volkmar's opinion, proves to be very simple when known. The potter, by virtue of his trade, is something of an alchemist, and like the alchemist he surrounds it with much mysterious circumstance. The secret of the potter is in his patience, observation, and memory, rather than in his fluxes and the color of his heat. The essentials of the potter's craft are few. Color, glaze, and temperature must exist in certain relations to produce certain effects, and these relations are the result of experiments registered in the memory and elsewhere.

Thus equipped with his knowledge, Mr. Volkmar returned to this country. After some desultory work and attention to teaching, he has now finally established himself at Tremont, an outlying village brought into New York City by a line of street cars and the continuation of uninhabited avenues. Here are his home, studio, pottery, kilns and salesroom, and here the clay comes in its virgin state to undergo its first kneading. Barbotine, it may be said in the beginning, as made by Mr. Volkmar and in the manufactories abroad, differs in an important matter from that produced at Cincinnati, where the experiment has been independently carried on. At Cincinnati the work is done on the moist clay; the colors are mixed with the "slips," and the drying of the body and of the decoration goes on together. This, Mr. Volkmar insists, not only obliges the artist to work at a disadvantage, but is not the true process. The disadvantage lies in the necessary hurry which the workman must use in finishing his decoration while the body is still wet, the danger of draughts which will unequally dry the article, or the alternative

the clay. He has been using the Woodbridge clay, but has relinquished that in his underglaze work for the cream clay, used at the Rockwood Pottery, Cincinnati. At present he is considering other clays and new combinations, but these still belong to the twilight land of experiment. The articles to be decorated are made either by Mr. Volkmar himself, or by an assistant from his designs and under his eye. The production of new forms is inevitably aided by the general artistic intelligence of a trained artist. For many of the desirable forms plaster of Paris moulds have been made, facilitating their manufacture. Others are produced in the time-honored way. This branch of the pottery goes on independently of the decorative department as the process indicates, since the ware to be decorated may be taken up at any time.

Color is produced from some half a dozen metallic oxides, no more. This narrow limit puts to flight, says Mr. Volkmar, many pretended mysteries. From cobalt blues are obtained, antimony gives the yellows, iron the browns, copper the greens, and chrome a

more vivid green; the reds and blacks are combinations. The colors can be bought prepared by a chemist, but Mr. Volkmar rejects all unnecessary aid, and prepares his own colors. The extra labor gives him two advantages: The first is that he is better able to judge of their purity, the second that they are greatly cheaper. The amateur would be surprised at the limited range of his palette. In all there are but twelve colors. These are yellow and orange, a light and a dark blue, red and pink, light and dark brown, a cold green, a warm green, chrome-green, and black.

Into each color enters the flux or flowing element. This is of two kinds and does double duty. The flux is either red lead or borax; the former serves to deepen the tint, the latter to lighten it; red lead, for example, forming with the oxide of antimony orange, and borax with the same oxide producing light yellow. In the prepared colors the flux is already added. This important part of the work Mr. Volkmar himself performs. In addition to its effect upon the tint it is even more important that the flux give to the color its proper consistency under the fire. In proof Mr. Volkmar showed a jardinière with a decoration of birds flying over a lake, beautiful in color, but spoiled by the black in the birds which had run trailing from every pinion into the water. When Mr. Volkmar prepares a color the proportions are carefully

kept and the date of mixing added. When the colors are afterward fired the results are set down opposite and the memorandum serves for future guidance. And this is the way in which Mr. Volkmar provides himself with mysteries.

The peculiarity of the underglaze colors, used in the manufacture of barbotine, is that each color is mixed with white, even black. The analogy to gouache painting in which Chinese white serves as the medium is apparent. The white is what is known as "slip," a clay which, as Mr. Volkmar uses it, has been previously burned and ground. The amount of white varies with every color, and can only be known by experiment. A peculiarity of its use is that at a certain point the white only will appear, that is, the gradation secured with it ceases abruptly. This slip with the color is mixed with water until the proper consistency is acquired. The colors prepared and the clay thoroughly



DESIGN OF A DECK PLATE, PAINTED ON A GOLD GROUND, BY R. COLLIN.

of working in a close room. If all these difficulties were obviated there still remains the fact that parts of the clay will dry faster than others. The shrinkage being unequal it is impossible to extend decoration over certain parts, as, for example, over the body into the neck of a vase. But the more important difference, Mr. Volkmar contends, lies in the greater brilliancy of the effects which his method produces.

In Mr. Volkmar's work the decoration is applied only after the clay is thoroughly dried, and all shrinkage has ceased. A vase may be modelled and put aside indefinitely or until it is required. The decoration may be begun and worked on only at leisure. The clay in which the colors are mixed has been previously burned, so no shrinkage need be feared on the part of the decoration. These he considers minor considerations, but of value, as every artist will recognize.

As has been said, Mr. Volkmar's work begins with

dried, the decoration begins. Barbotine is of two kinds—that in which the decoration is modelled in relief and that in which the painting is applied to the plain surface. In each case the process of applying the paint is the same. It is to the latter that Mr. Volkmar gives the most of his consideration.

His advice as to painting or rather handling is to treat the clay as one would a canvas. Forget all about the firing and simply try to get the effect. It is implied, of course, that whoever attempts barbotine must first have learned something of the many changes produced by firing. The subsequent brilliancy of the color must be reckoned on, and the artist must see in his mind's eye, despite the dull hues he is manipulating, their ultimate brightness and harmony. Certain technical facts must also be known, as the strength of chrome-green and the likelihood that red will be swallowed up by it if they are not discreetly kept apart. Other colors will entirely change their character under certain influences. This sort of knowledge must come from experiment and practice, and this the artist incorporates, so to speak, in his mind, and acts upon it without thinking.

The effects most suitable for barbotine decoration are broad, strong, and simple. In producing such effects Mr. Volkmar urges the advantage of his process. In his greater leisure to work, touch after touch may be added, and a better relief given to the decoration than in the more hurried work on the wet clay. The ground he prefers is usually blue, brown, or orange, softly dabbled on. His own favorite motive, judging at least from the examples shown, is a landscape with water and some living creature, usually the interesting duck or the picturesque goose. After the decoration is applied, the firing follows whenever it is most convenient. The detailed arrangement of the piece for firing need not be described since it is that of all potteries.

The kiln, however, deserves a word. This is of Mr. Volkmar's own invention. It is a hollow dome of brick with four fire holes and a central flue through which passes the heat from the archway underneath. The chimney, instead of passing through the centre, is built several feet away and connected with the kiln by a channel beneath. At the side of the chimney is a damper which practically cuts off the escape of the heat. The advantages claimed by Mr. Volkmar are: First, the fact that the pieces in the lower part of the kiln are as thoroughly fired as those in the upper part, which is not the case in the kiln in common use. Second, economy in heat, of which practically none is lost. Underglaze is fired at a much lower temperature than porcelain or wares intended for service. Mr. Volkmar fires at what is called in the French kilns "demi grand feu." Certain colors resist the fire better than others. Blue, for example, resists a hard kiln fire which accounts for its use in transfer painting on

white ware. After the kiln is filled the door is bricked up, and the fire is kept burning for ten hours. When the ware is at a white heat, as seen through a peep-hole in the rear, the flue at the top of the kiln is opened and the heat allowed to escape. The biscuit, as the ware is called after the first firing, is now ready for glazing, if the result of the firing is successful.

The glaze used for colors is not as hard as that for general white ware. Mr. Volkmar's glaze is also his own work. This is principally of fine glass sand with borax and soda added, which gives a glaze of about the same durability as glass, the sand in harder glazes or those adapted for grand feu being replaced by feldspar. The glaze is mixed with water, and the biscuit dipped in it until it is thoroughly coated, when it is dried and

rated, and in this condition it is removed to the kiln, where the colors are baked in and the paper burned away. To this extent the manufacture of barbotine has gone under Mr. Volkmar. The enterprise is novel, and the results of his experiments and the development of his work will be watched with interest.

MARY GAY HUMPHREYS.

Among the Dealers.

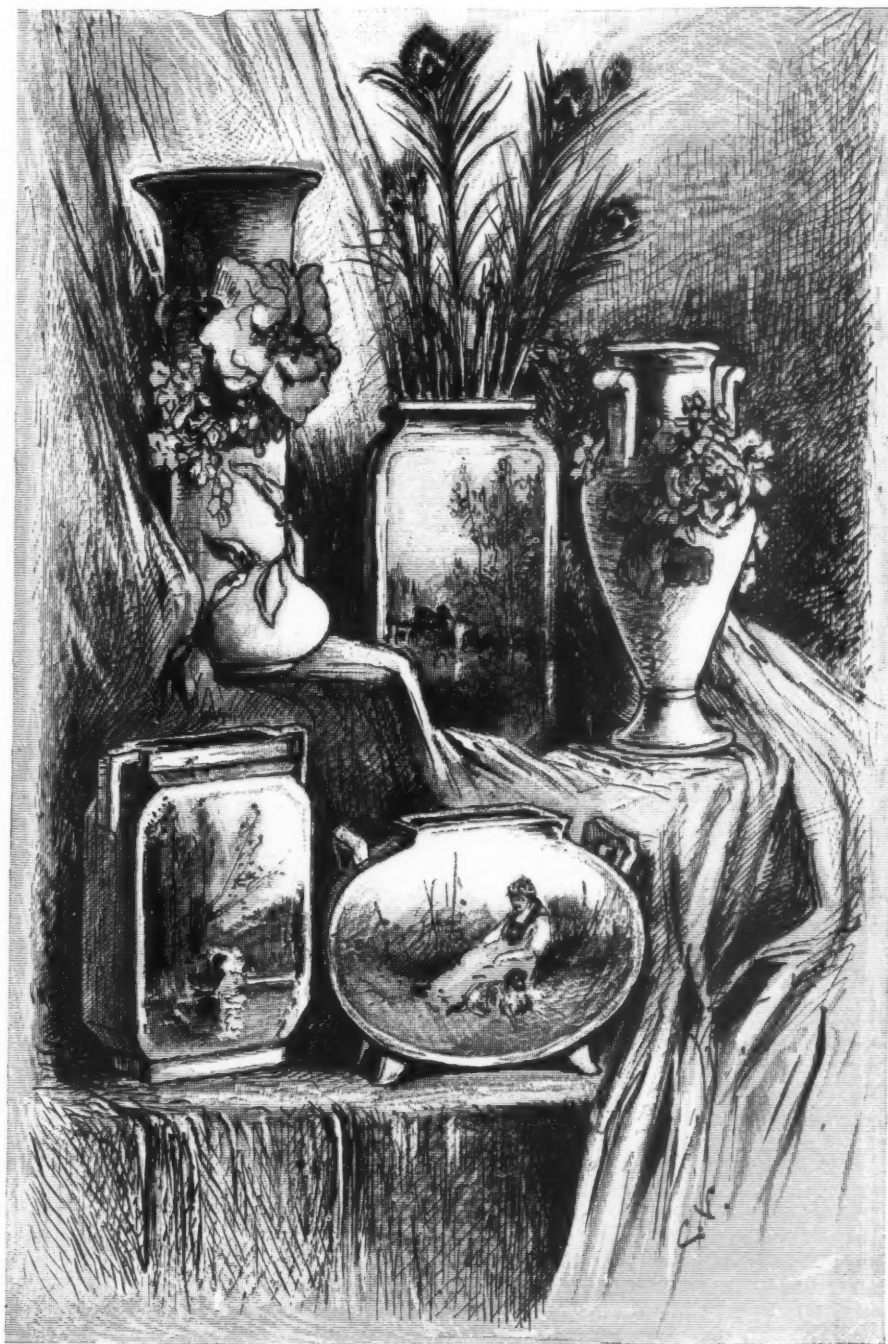
PAINTINGS on porcelain are being used more than ever for interior decoration, and are imported now at such low prices as may well startle American amateur decorators, who have been selling their productions at a good profit. Messrs. James

M. Shaw & Co. show a great variety of such pieces; but by no means confine their importations to articles which can be bought for a few dollars. They have probably never had anything more charming than the two graceful little brass-mounted porcelain toilet tables seen recently at their rooms. Each has, beside two shelves formed of hand-painted brass, a painted porcelain box daintily lined with rich quilted satin, above which, set in a frame of enamelled brass-work, is a heavy bevelled mirror. Another new idea is a fire-screen of quadrangular painted porcelain plaques, which can readily be turned over in their brass frames and made to do duty as bric-à-bac shelves.

THERE are other "holiday" ceramic novelties at Shaw's which, while doubtless very saleable, cannot be commended from an artistic standpoint like these beautiful little articles of furniture. A cup and saucer, for instance, consisting of a Greek cap for the former and a slipper for the latter, may be an amusing fancy, but is not to be commended on the score of good taste. The "trembleuse" cups and saucers, which in the time of Louis Quatorze were in fashion with the court ladies, who were accustomed to take their chocolate in bed, are revived in pleasing variety; and there is a modification of the "trembleuse" idea consisting of a kind of socket in the saucer to hold the cup in position. This novelty, doubtless, will attract some buyers, but the person of taste will prefer the more graceful shapes of the Royal Worcester, Crown Derby, Minton, or Haviland porcelain.

JOHN BENNETT has never produced better pieces of his underglaze decoration than those on view now at Messrs. Davis Collamore & Co.'s. Rich low-toned greens continue to be his favorite grounds, and upon these he builds admirable color effects. Particularly beautiful is a vase two feet two inches high with dogwood decoration. Another vase shows a somewhat new departure in color for him, the motive being the rich red and gold of autumn foliage. An agreeable effect, more in his old vein, is shown in the decoration of a cylindrical vessel with pale blue-bells, with brown calyx, on an olive-green ground. Mr. Bennett no longer confines himself to his former limited range of colors, which made a collection of his ware rather monotonous. In his exhibition at Collamore's, while he still favors the old combinations on brown and olive grounds which made his reputation, he is also represented by richer color effects, including bright yellows, reds, and turquoise and mazarine blues. His characteristic floral decoration, without shading

and with charged outlines, is consistently maintained. MR. ROBERTSON, of Messrs. Vantine & Co., lately returned from a business tour in the Far East, brings some fine old pieces of Chinese "solid color." Especially noteworthy are two fine specimens of robin's egg blue of different colors, a bit of Ming red hundreds of years old, a large and wonderfully perfect piece of mustard soufflé, a bowl of apple-green of exquisitely fine crackle, a small piece of flambé very curiously marked, and a bowl colored, under the thinnest of glazes, with that pure coral red so much prized by collectors. Among the large objects are a noble celadon pilgrim vase twenty inches high; a vase of lapis lazuli blue almost as large; one of turquoise blue, finely cracked; and a great lavender vase, twenty-eight inches high, with raised decoration. A particularly fine vase and quite unique is decorated over the glaze in red and blue in raised enamel. Notable, too, is a beautiful hawthorn beaker of the true form and color. Mr. Robertson has also brought with him some pieces of the rare egg-shell china, including a plate so translucent that it must have been made almost wholly of the pure glaze.



VOLKMAR FAÏENCE. DRAWN BY CHARLES VOLKMAR.

again submitted to the fire. This, in general, is the treatment given to barbotine, varied of course according to circumstances. In many instances failure can be changed into success by retouching, reglazing, and re-firing. In others mistakes are fatal, as in the running of a color.

Beside his ordinary barbotine ware Mr. Volkmar has perfected a method of transferring etchings to pottery. The etchings to be thus transferred are made with broad, strong effects, and as little detail as possible. They are printed with what may be called pottery ink, that is to say, an ink made of underglaze materials. The moistened print is laid on to the article to be deco-

DECORATION & FURNITURE

EXAMPLES OF MODERN FURNITURE.



At the exhibitions of furniture held lately in London, Bordeaux, Hamburg, and Nuremberg, none has been more interesting than that in the last named city. The first of our illustrations shows part of a bedroom with furniture by Eysser of Bayreuth, and a remarkably beautiful porcelain stove by Seiler of the same city. Six manufacturers of Kulenbach combined in fitting up a large room in imitation of one in the historical château of Plasenburg, and succeeded admirably. At the Hamburg exhibition twenty complete rooms were fitted up with all the subsidiary adjuncts of well-furnished apartments, and the general effect is said to have been extremely good. The paperhangings of each room were arranged to match the furniture, and a great number of decorative objects were contributed by local dealers in ornamental ware. One half of the apartments were fitted up as bedrooms, eight as drawing-rooms, and two as living-rooms. The object of the display was to show what the local furniture industry could produce, due attention being paid to the requirements of good taste, solid workmanship, and economy in price.

Somewhat in contrast with our illustration of the Nuremberg bedroom fitted in the style of the German Renaissance is the decidedly modern English dining-room which is shown on the next page. There is a decided suggestion of comfort in the alcove fireplace with convenient book-shelf, the cosy settees on either side of the open grate, the warm Oriental rugs scattered about the floor, and the inviting arm-chairs.

Useful suggestions for decoration and furniture may be found in both of these interiors. For more immediate practical value we give on page 46 a design for a hanging bookcase, so simple that it could almost be carried out by a village carpenter, and a design for a sideboard with the upper portion partly inclosed with stained-glass doors. If the back of the upper cupboard should be removed and the sideboard be placed against some superfluous window where the light is strong, a beautiful effect of color might be produced, especially when the sun should strike the colored glass.

ECONOMY IN CARPETS, SCREENS, AND CURTAINS.

THE desire for a beautiful home is not confined to those who can gratify a taste as soon as they realize its existence. Throughout the world severe and sometimes even heroic struggles are going on all the time to find pleasure for the artistic nature in daily domestic surroundings, while yet the matter of dollars and cents stands like a roaring lion in the way. For such readers as these—who never spend a dollar without stretching it to its utmost buying capacity, and seldom think of an expended dollar without half wishing it had been otherwise spent, or not spent at all—a few hints are here gathered together for decorative furnishing at slight comparative expense.

The first item in house furnishing is usually carpets, or at least it was, until the present æsthetic rage for waxed floors and Oriental or Morris centre carpets. To this day, however, in thousands of homes, carpets

covering every inch of the floor still hold their own, and probably always will do so in our climate of arctic winters, when waxed floors or even painted ones strike a chill to one's bones with their too vivid suggestion of frozen surfaces. It is rather curious to notice that France, Italy, and Germany, countries that have hitherto been wedded to bare floors and centre rugs, are now coming into the full use of unmitigated carpets in the corners as well as the middle of rooms, just as we are beginning to adopt their old mode of doing without. There is no gainsaying that carpets are warm and snug all winter, no matter how full of dust they became by spring, when they can easily be cleaned. A carpeted room has a cosy, homelike aspect which no room with a waxed floor can have, no matter how gorgeous or æsthetic its central Aubusson or Scinde, and it is certainly less trouble to keep it cleanly-

soft brown, woven in and out with delicate strands of golden-yellow. This yellow gives it a sunny flush and the effect is of dull russet gold. Everybody who sees the carpet for the first time speaks of its unique beauty, and then the artist hostess laughs, and explains that it cost her fifty cents a yard, and that it is made from cast-off woollen garments cut in strips and woven "hit or miss," that it is in fact nothing in the world but a "rag carpet," which she made herself in her leisure moments, believing that she could thus get the color she had set her heart upon better than by ransacking Italian stores.

Supposing our house furnished with similar carpets, a screen lately seen in a modest, artistic home, would be just the thing to go with them. This screen was two clothes-horses joined together to make four panels. One side had a pretty cretonne, pale blue with yellow primroses, put on and drawn taut from top to bottom. The other side was plain blue serge till within about half a yard from the base, where a dado of Lincrusta-Walton in imitation of stamped leather met it. This Lincrusta-Walton dado was "picked out" with gold, and a narrower band of the same gold leather divided the blue serge into panels. Another screen, similarly made, was of blue and silver-gray cretonne alternating as panels and with flowers, birds, and butterflies neatly cut out of chintz and artistically arranged upon them. Still another screen was of dark tea-green serge, upon which the maker had traced in chalk a design of bulrushes and foliage springing from water, with butterflies and birds hovering over them. The butterflies and birds were in ordinary tapestry-stitch, the water and lilies worked in simple outline, and the leaves and rushes scarcely more than indicated.

Curtains are of more importance than screens, and the ways of decorating them economically and yet tastefully are myriad. Who that remembers the silk patchwork of our mothers, those diagonal and rectangular blocks of more colors than Joseph's coat and like a fantastic checker-board in effect, is not glad that to-day gives us other uses for the brilliant scraps that accumulate in all well-regulated families? Pretty curtains are made of creamy cricketing flannel with handsome appliqué borders of silk, satin, velvet and plush, dexterously and artistically intermingled in designs of conventional flowers, and hovering, velvet-winged butterflies or humming-birds. Boldly and cleverly done they are wonderfully effective. Far more expensive curtains are of peacock plush, wrought in appliqué with satin daisies, sunflowers, pumpkin blossoms or broad-leaved lilies. Still others are of colored Madras muslin, rose,

cream, or pale blue, and traced with a pattern in black, Renaissance, Greek, heraldic, or quaintly Gothic.

One set was of dull blue serge, with two broad bands of embroidery, one at the upper and one at the lower end. The pattern was blue velvet appliqué on strips of gold-colored satin sheeting, bordered with a narrow edge of blue velvet or velveteen. Another set was of unbleached cotton sheeting, with a border of blue linen worked with a flowing conventional design in large herring-bone stitch. Still another was similar to the last save that the sewed-on band was worked in grotesque animals with dragons' tails something like mediæval missal borders. A set of smoking-room curtains was made in cigar-brown satin sheeting, embroidered with the pale green leaves and flowers of the



BED-CHAMBER WITH FAÏENCE STOVE AT THE NUREMBERG EXPOSITION.

FURNISHED BY EYSSER, SEILER, AND OTHER BAYREUTH MANUFACTURERS.

looking, as all can testify who have had the care of polished wood floors showing every drop of water, boot-heel mark, or speck of dust.

The dull, neutral tints, the discharge of all color, which taste nowadays declares is true art, can easily be arrived at on our floors without leaving them bare, or paying great prices for "æsthetic" patterns. Many a prairie farmer's wife arrives at the consummation so devoutly wished for, but not always attained by her town acquaintances, and has an æsthetic carpet without knowing it, and unknown probably too by all who see it, or contributed to its making. In one of the prettiest artistic drawing-rooms in Rome, beneath fifteenth century carved oaks, tarsia of the seventeenth century, and mosaics worth a good many Turkey rugs, is a carpet of

tobacco plant. An effective manner of working such a curtain design is to outline all the forms, then work them in long over-stitch, the stitches confined only by the outline and veinings. The curtains were bound with amber-colored galloon, mounted with rings on a wooden bar suggesting a "long-nine" cigar, and looped back with strings of large imitation amber beads.

Another pretty and economical device, easily carried out, is seen on blue serge or cretonne, with a lace-like straw trimming as border, sewed on several inches from the edge. These have thick straw cords and tassels to match as well as a top band ornamented with the same trimming. A panel is left in the middle for a monogram to be laid on in straw cord.

Indeed there seems no end to the pretty fancies for curtains that may be wrought out with a little ingenuity and taste, at comparatively little expense. A delicate device for various sorts of ornamentation is white silk or satin medallions for appliqué, the medallions drawn in India ink or water color with classic figures, and then set in frames of embroidered flowers and ferns, a mixture of antique and modern ideas very pretty, even if a little anachronistic. Cream sheeting or flannel makes pretty curtains when decorated with bright poppies in Turkey-red cotton or velvet, the

ings become intimately united with, and are in fact all of a piece with, the substratum, forming an integral part of the plastic mass.

The second method consists of certain improvements by Herr Keim, of Munich, in the already known stereo-chromatic process. For the merits of this is given a cogent voucher, being the report, just issued, of a committee appointed last spring by the Royal Bavarian Academy of Arts at Munich for the purpose of investigating the merits of the system. The report states, in effect, that the problem of rendering wall-paintings indestructible by climatic action has been solved by Herr Keim; and when the merits of the system are fully known, the committee believe that an important change is likely to take place in mural painting, monumental and decorative.

The system, founded upon the stereo-chromatic method of Schlotthauer and his fellow-workers, embodies improvements in the fundamental ground and the painting ground, in the preparation of the colors and the concluding fixing of the picture. We give the description of these improvements in the form published, which however seems occasionally obscure:

THE WALL GROUND.—The wall or fundamental ground is, in some respects, the same as that employed in the stereo-chromatic process, being a mortar com-

which destroys any crystalline particles of carbonate of lime which may be on the surface, and opens the pores of the material for the absorption of the colors to be laid on. According to the stereo-chromatic process the colors are only laid on with water; but by Herr Keim's system (as described) each color receives in its preparation a certain admixture of a nature suited to its special properties, which is intended to promote the solidity and durability of the work.

In order to prevent the darkening or lightening in the shade of certain tones of color, which is sometimes produced by the final application of the soluble glass used for the purpose of fixing, the colors receive before use an admixture of potash or ammonia. By this means they do not alter in shade, and the painter is saved the trouble of calculating what shade the color he is applying will be after it is subjected to the process of fixing. The colors are delivered by the factory almost ready for use; only requiring to be rendered thinner according to circumstances by the addition of water.

FIXING.—The fixing of the completed picture is finally by a wash of soluble glass containing an admixture of caustic potash and caustic ammonia. This is not applied cold, but warm, to the wall surface, which has previously been dried to the stone. When the weather



A MODERN ENGLISH DINING-ROOM.

edges of the appliqué poppies being worked with coarse knitting cotton or gold purse silk. Another showy style of decoration consists in working with silk in simple long stitch any pattern already printed or woven on the fabric, thus entirely disguising its original appearance. MARGARET BERTHA WRIGHT.

TWO NEW FRESCO SYSTEMS.

TWO systems of alleged indestructible fresco are reported from Europe. The first, that of Herr Hansen, the Austrian artist who is decorating in polychrome the Vienna House of Parliament, is put forward as a rediscovery of the Pompeian method, arrived at chiefly by observation at Pompeii. In this, we read:

The surface of the wall is first covered with ordinary stucco, and then a thin layer of marble-dust of the colors required for the background is laid on like ordinary stucco lustro, and is rubbed smooth. Upon this the ornaments and figures are then drawn in the usual fresco colors, rubbed in with a little soap. Finally the whole is rubbed over with a smooth piece of hot iron, and the work is complete. By this process the paint-

posed of slaked lime, sand and water, which after drying, is flattened with rough sandstone, and afterward impregnated with soluble silicate of potash. Before applying this mortar it is necessary, in new buildings, that the walling should be perfectly dried; while in older buildings, the part of the wall intended to be treated should be laid bare to the stone, and the commensures scraped out.

THE PAINTING GROUND.—This consists, in the new process, of a mixture of four parts (by measure) of quartz sand, three and a half parts of marble sand, half part of fossil meal, and one part of quick-lime, which is stirred up with distilled water. The mass thus produced is strengthened by the admixture of carbonate of lime in the crystalline form of marble sand, which, from its rough and porous nature, readily absorbs the colors which are subsequently applied. The addition of silicic acid, finely decomposed in the form of fossil meal, promotes the formation of silicate of lime, and thereby increases the hardness of the material and its capacity to resist chemical and mechanical influences of a trying character.

THE COLORS.—After being thoroughly dried, this painting ground is saturated with silicic fluor acid,

is cold or damp this drying is promoted by a specially constructed iron stove. To complete the process and to prevent the subsequent appearance of the alkali, which becomes free in the form of a white dusky coating, the fixed picture is again treated with carbonate of ammonia. For subsequent cleanings washing with water is sufficient.

It is stated as an illustration of the weather-resisting properties of wall paintings executed according to the Keim's system, that such a picture was buried during the whole winter of 1880 in the snow under a gutter, without the slightest injury resulting. The committee to which allusion has been made has further established the fact that the placing in cold or hot water, and the application with brushes of water, alkalies, diluted and even concentrated acids, produced no injurious effects worth naming, and that the pictures thus experimented upon continued after these tests to display hardness and imperviousness to mechanical influences.

Apart from these properties of resistance to the effects of climate, the clear white painting ground, it is said, shows up the colors, particularly ultramarine shades, in a bright and effective manner. The paints

are easily applied and blend well together; the production of a pleasing and harmonious effect being facilitated in many ways by the process of Herr Keim.

OLD PERSIAN CARPETS.

WENTWORTH BULLER has been for some two years making investigations into the history and modes of manufacture of Oriental carpets, both ancient and modern. Until these investigations began, he had supposed all carpets to be of wool, and for a year or more sought in vain to imitate a Persian carpet, till at last having recourse to a microscope in order to ascertain the real material of the finest specimens, he found that the hair of four animals had been used. These were the common and the Bactrian camel, the yak, and the long-haired goat. It became clear at once why English attempts to imitate Oriental carpets had failed, it being impossible to produce the same effect from two distinct materials. It was also made clear why a Persian rug in use for years will show no signs of dirt or grime, while a carpet with long wool is soiled in a season. The stiff goat's hair cannot retain grime, while dust shakes off from it at once. The finest hair is difficult to obtain, and equally difficult to dye and spin, but it forms the larger part of the finest carpets, the colors of which are unaltered after several hundred years of use. Mr. Buller finds the chronology of carpets quite as easily settled as that of illuminated manuscripts, each century having its own types of ornament. A Persian carpet of the fourteenth or fifteenth century is a real work of art, having the same relation to an ordinary carpet that a picture of Titian has to a third-rate canvas in an auction-room. Then workman and designer were one, and the distinct separation of the two to-day is one reason for the failure in reproducing anything even approaching the old forms in merit. One carpet described in full required ten hours a day for twenty years, and could not be manufactured to-day for less than \$20,000, and the carpets of the fine period have many of them 500 to 775 stitches to the inch, being worked on silk warps, with often the introduction of gold or silver thread.

ARTISTIC PIANOFORTES.

As our readers are doubtless aware by this time, next to our grievance against the makers of the hideous cast-iron stove we are especially concerned about the ugly piano-cases which the manufacturers continue to give us, resolutely ignoring the demand for something more in harmony with the progressive art spirit of the day. One of these days, perhaps, some one of the leading firms will show enterprise enough to pay an artist a fair price for an original design. Competing houses would be compelled to do the same, and the much-needed reform would be accomplished. It is even possible that one of them may awake to the wisdom of offering a handsome premium for the best design. In the meanwhile, we beg to submit for their consideration the models illustrated herewith as showing the possibilities in the direction we have indicated. In this generation of wealth and prodigal expenditure in the decoration and furnishing of the home, is there one pianoforte made in the United States to compare in artistic grace with the modest little Italian spinet of the sixteenth century, shown on the opposite page? If there be, it has not been our fortune to see it.

Let it not be supposed, however, that we ask for more "ornament." Far from it. The less "orna-

ment" one has of the kind known by that name to the trade the better. Such "carving" as is usually produced by the wretched artisans entrusted with that branch of the decoration of the instrument is an abomination. What is most needed is good construction. The frame might be of oak or walnut, stained or oiled, instead of highly varnished as now seems to be the universal rule. Give it straight, slender legs—we are

was adopted, the curves and lines being those conditioned by the length of the strings.

The outside of the case, the cover, and stand, were painted in oil, in quiet harmonies of olive green and brown; in panelling round the case were disks, wherein were portrayed the story and fate of Orpheus and Eurydice. On these designs the painter bestowed his well-known talent; the incidents in the earthly and lower region, with the death, at last, of Orpheus, being all told in lighter and most delicate tones of color. The top of the cover was enriched with a bold design of the oleander foliage; at the wider end was a muse, emerging from a winged circle and handing to a poet, recumbent beneath her, a theme, "Ne oublie," the motto of the owner of the instrument, while the poet recites a poem from the Vita Nuova.

Outside all was sober; inside all was brightness; the soundboard and iron framing, the desk, and recess round the keyboard, being entirely gilt, while, when the cover is raised, a vivid allegorical painting is visible. The soundboard is covered with roses, all painted by Mr. Jones; and rose-leaves blow about, singly or in heaps, over the diapered pattern which, also painted in oil, covers the gilt metal plate.

A former piano designed by Burne Jones had the case of oak, full of delicate figure, and stained with a transparent stain a beautiful shade of olive green, the variations in the wood allowing of a subtle play of light and shade. The dark or chromatic keys, instead of being black, were stained a vivid green-blue, striking at once a splendid harmony, akin to discord, with the fine olive of the case. This pianoforte was more fully described in our columns about a year ago, as was also the famous one of Alma Tadema. This latter, also a grand, was carried out under the immediate direction of that artist for himself. It was altogether of a different cast, being a combination of polished oak and ivory, with inlays of darker woods. Both the structural formation and the scheme of decoration partook of that sumptuous and massive character which one naturally associates with the architectural portions of Alma Tadema's pictures. The Assyrian or Egyptian "motif" of the supports, and of the equally massive music-seat with its solid ivory enrichments, was distinctive, and the result successful from a practical point of view.



SIMPLE DESIGN FOR A SIDEBOARD.

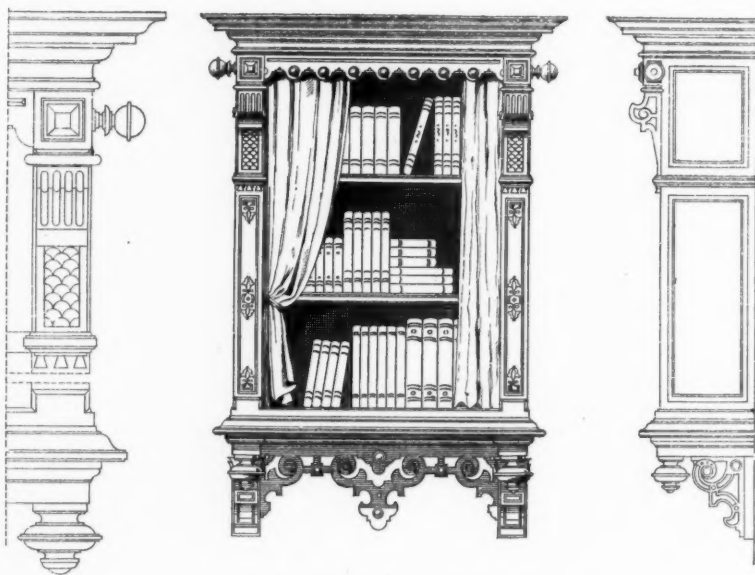
(SEE PAGE 44.)

speaking particularly of the cottage piano—instead of the ponderous curved ones common now. The general form, in fact, should be trim and graceful instead of squat and ungainly as it is usually found. As a model for a "grand" pianoforte the second

A NEW METHOD OF INLAYING WOOD.

A NEW method of inlaying wood has been contrived by a furniture-manufacturing house, the process of which is as follows: A veneer of the same wood as that of which the design to be inlaid consists—say sycamore—is glued entirely over the surface of any hard wood, such as walnut, and allowed to dry thoroughly. The design is then cut out of a zinc plate, about one twentieth of an inch in thickness, and placed upon the veneer. The whole is now subjected to the action of steam, and made to travel between two powerful cast-iron rollers of eight inches in diameter, two feet long, two above and two below, which may be brought within any distance of each other by screws. The enormous pressure to which the zinc plate is subjected forces it completely into the veneer, and the veneer into the solid wood beneath it, while the zinc curls up

out of the matrix it has thus formed, and comes away easily. All that now remains to be done is to plane down the veneer left untouched by the zinc, until a thin shaving is taken off the portion forced into the walnut, when, the surface being perfectly smooth, the operation



SIMPLE DESIGN FOR A BOOKCASE.

(SEE PAGE 44.)

illustration shows some strong points in construction.

In the grand pianoforte, designed by Burne Jones and made by the Broadwoods in London recently, the old harpsichord notion of a music-box upon trestles

will be completed. It might be supposed that the result of this forcible compression of the two woods would leave a ragged edge, but this is not the case, the joint being so singularly perfect as to be inappreciable to the touch; indeed, the inlaid wood fits more accurately than the process of fitting, matching, and filling up with glue, as practised in the ordinary mode of inlaying.

PRAYER BOOK ILLUMINATION.

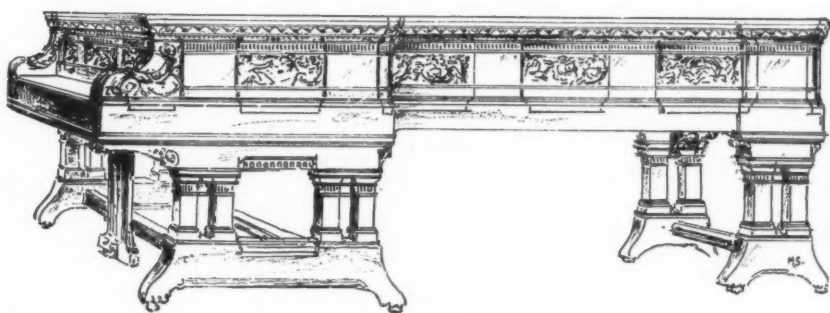
It is gratifying to note that young ladies in America are doing some excellent prayer-book illumination. One, a subscriber in New Rochelle, New York, has lately completed a work of this kind, which would have been no discredit to one of the masters of the art in the middle ages. The religious symbolism of coloring is carefully observed with all the knowledge of a devout churchwoman. Yet the decoration of no two of the pages is alike, and harmony is everywhere maintained. Many of the floral designs are direct studies from nature. The young lady, determined to have the work wholly unique, had a special font of old English black face type made for this prayer-book, and after the single copy had been printed from it the type was destroyed. The binding of the volume is characterized by the same faultless taste as marks the text and illumination. The covers are of pure white vellum and pierced silver. Every page is so well secured in its place that the book might be in use almost for centuries, and, with proper care, would remain uninjured.

With the hope that others of our readers may be encouraged to similar endeavors, we give this month for their guidance reproductions of several borders taken from a beautiful French manuscript of the sixteenth century. There are no less than sixteen distinct designs, it will be seen. These, together with the many borders and initials for illumination given in *THE ART AMATEUR* last summer (see numbers of June, July, August, and September) will afford abundant material for the decoration of a prayer-book. The very full practical instructions on the art of illumination which we gave at that time really leave nothing to be said concerning the treatment of the designs published in the present number.

Hints for the Home.

To stand on either side the brass fender before the hearth, a long and slender vase of Japanese pottery or porcelain, in low tones of color, looks well when filled with certain dried grasses, cat-tails, and plumes of Pampas grass.

ONE hears a great deal about "flatness" in decorative art, but that does not mean distortion; the absence of strong light and shadow, and of perspective, and the broad edging lines will make objects flat enough without squeezed-out drawing.



ENGLISH DESIGN FOR A GRAND PIANO.

By watching one's opportunity in turning over the wares in some of the large Japanese shops, it is possible to pick up a handsome harlequin set of after-dinner coffee-cups, and of fruit or nut and bonbon plates, at from fifty to seventy-five cents for each article.

A NEW "gypsy," or tripod table, has been introduced, the legs covered with plush like the top. Around the edge of the circular top hangs a heavy silk fringe which also finishes the legs. A scarf of plush embroidered with gold, and fringed with silk is knotted at the intersection of the legs.

The ordinary music-stool is usually an ugly, and uselessly heavy article of furniture, and a pleasing substitute might be found in the old-fashioned four-legged single seats, which are otherwise picturesque and convenient, and may, when not in use, be pushed under the piano, table, or long-legged cabinet.

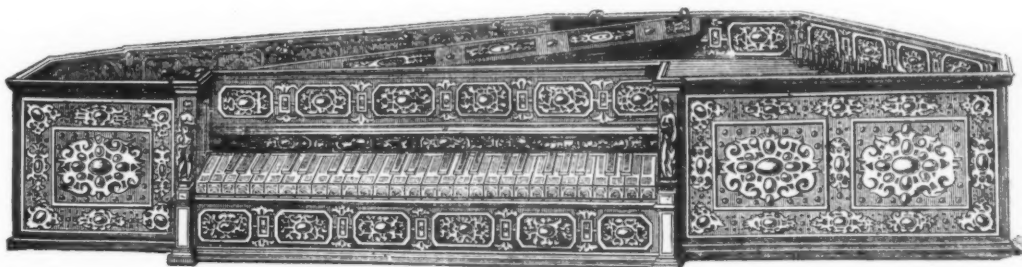
FOR rooms fitted in chintz or cretonne, and for country-house use, have been revived those delightful old curtains of tattered muslin; with this difference that where monstrous flowers, and vines with grapes, once formed the design, we now

have small conventional patterns powdered over the curtains, and a border to match, to finish them.

Curtains ought to be hung so that they can constantly be taken down to be brushed, and, if necessary, cleaned with bread-crumbs or bran. It is a great economy to have a second-best set of curtains to put up during the dark days of winter; beside, the change is pleasant to the eye, which gets wearied of always seeing exactly the same color and pattern framing the outside view.

AN east-side cabinet-maker has made a lucky hit, by the production of small mahogany tea-tables made after an English model, with two drop-leaves and a steady set of supports below, which endear them to the hearts of all tea-drinking housekeepers. These dainty tables are just of a height to reach the elbow of the lady while sitting, and at ordinary times they occupy some quiet corner unobserved.

For a dining-table there is no light to be compared to the soft radiance of plenty of candles. They should be in branches tall enough to be above the level of the eyes, and should be of a kind which does not flicker or run. The light from the sideboard and sides of the room should be sufficient to prevent shadows from being cast on the table. Candles are not really so very expensive as compared with gas, when it is considered what damage gas does to the furniture and silver. Then dinner does



SIXTEENTH CENTURY ITALIAN SPINET.

IN THE SOUTH KENSINGTON MUSEUM.

not last very long; and everybody and everything looks so much better in the mild light of wax or composite, it is worth while trying to have it.

It is really astonishing at how comparatively low a price good specimens of Japanese faience of the coarser kinds, but excellent in shape and color, may now be had. Flower-pots, which when supplemented by a palm or a rubber-plant, make such a good bit of drawing-room decoration, are for sale in gray-green crackle ware, in stone-gray ware dotted with blue figures and with deep blue borders, or in blue Nankin china at prices varying from two to five dollars.

In common with tambourines, guitars, and spinets, ancient harps are being carefully unearthed in the auction-rooms, and brought home to decorate the much crowded modern interior. There is not much hope that proficiency in execution on this graceful old instrument will be generally attained in the present generation, but then, as a pretty girl who had just acquired a harp for her music-room observed; "What difference does that make? It's such a capital thing to pose against!"

BROWN paper is very useful in household decoration. Pretty screens of coarse grocer's paper, painted in oils, are often used. An old wooden mantelpiece may be covered with this coarse paper and painted roughly, but most effectively, with pink and white foxgloves and leaves, or with red poppies. Paper can be only a temporary decoration, but in country villages occasions often arrive—such as impromptu festivities, church societies, and weddings—when a speedy decoration is most valuable.

LONG, full undercurtains of lace or Madras muslin are gradually drifting out of fashion. In their stead, one sees, in most of the new artistic interiors, an unbroken sweep of plush or of raw silk on either side the window frame, through which the ex-

panse of shining plate glass appears uncovered, save by a shade of embroidered silk or holland. A brass jardinière, filled with palms and ferns helps to do the work of excluding curious eyes, and the advantage gained by a break in the floor-line and wall space through admission of the window recesses, is noticeably good. Where thin curtains are necessary, those hung close to the sash are advisable.

able. Gold-wrought Madras muslin, thin yellow silk, painted and embroidered, and bolting-cloth similarly treated, are most employed by artists in decoration.

When a young couple commence furnishing they should content themselves with the mere necessities of life, until they have acquired the knowledge of what they want and discovered the best means of procuring it. A few cottage chairs and kitchen tables can be made by means of cushions and covers be made to do for a year or so, and will save a great deal more than they cost in preventing money being thrown away in a hurry on unsuitable purchases. In cities furniture can be hired, and returned as it is replaced at leisure.

THE simplest method of staining a floor is to get from a dealer in paints half a gallon of oak stain ready mixed, pour it into a basin, and cover the floor with it, using an ordinary hog's-hair paint brush. Do not tread more than you can help on the part you have stained; of course you would do the floor near the door last. If one wash of the stain does not make as dark a tint as you wish, wait till it is quite dry, and give it a second. When it is quite dry the housemaid can rub it up with bees-wax and tur-

pentine, or she may make a mixture of these two ingredients with a little resin, warmed until it is all liquid, and then when it is cool rubbed on with a cloth and polished up with a brush.

IN papering the upper part of a wall above a stenciled dado, the following shades will be found to go well together: Paper, a light shade of gray; dado, darker shades of gray, relieved by a few narrow lines and touches of pure vermilion. Paper, cream color; dado, shades of Vandyke brown. Paper, fawn color; dado, flowers with tints of salmon and orange shaded with lake, leaves and stems of shades of grays and browns. Paper, pale terra-cotta; dado, deep shade of terra-cotta, with Egyptian designs outlined with black.

DECORATIVE art allows every scope for beauty of form and of color, but dispenses with aerial effects and to a great degree with shadows. The wall behind the painting is understood to be there; there should be no attempt at deception in any way. The outlines should be most carefully drawn, and accentuated by a decided line of color of some warm dark shade all round each object. Chiaroscuro is as much out of place as perspective, carried to any marked point; though in all drawing, however flat, a knowledge of the laws of perspective must be useful. Flowers (of course single ones are infinitely preferable) should be drawn with great attention to structural form, but should be treated in a conventional manner—i. e. with a certain amount of stiffness and regularity, not rambling about as the plant from

which they are copied may have elected to do. In short, decorative art, though it refers to nature, does not copy exactly all that it finds there, but selects what is best adapted to its purpose. This regularity, with the absence of strong lights, reflected lights and shadows, and with the few colors employed (at least, at one time), may seem calculated to render art that is severely decorative also somewhat monotonous and uninteresting, but this will not be found to be the case in practice.

It is strongly advised that all pictures not in themselves worthy of a place on the walls in our homes should be taken down, and all worth looking at placed where they can be seen on a level with the eye. To hang up a landscape or print or portrait in a sitting-room which is not worth looking at, simply because the wall is "bare," is a mistake. Spaces of blank wall are to be prized exceedingly, particularly when covered with an interesting, well-designed paper. To spot a room about with photographs and miniatures, with mementoes of sea-weed and dried ferns, or wretched water-colors by different members of the family, is ruinous to the general effect. Relics which are only treasures from association ought to be kept for the private apartments or locked drawers of those to whom they belong.

The decoration of connected rooms should agree. A pole and curtain should be placed in each room, when a connecting doorway is made, and an apparently generous width may be gained by the poles being long enough to admit of the curtains extending beyond each jamb of the doorway. Double curtains afford effectual warmth and cosiness, and when partly withdrawn, or looped back with thick worsted or silken cords, allow a partial view of either room, fascinating in its look of comfort. Doorway curtains or portières should, of course, look well when seen from either side. Portières look well made of serge, or serge-cloth, in soft greens or peacock blues, and may be decorated most simply with an ornamental stitch worked in silken cord all round the edges, harmonizing or contrasting gently with the chosen color. Silk with a stamped velvet pattern and silken lining would make a rich-looking portière.

IN the decoration of door panels flowers are peculiarly suitable where brilliancy is desired—flowers drawn in a somewhat stiff and conventional manner, each leaf drawn separately, and not exactly perhaps where nature would have placed it, but where conventionally we feel assured a leaf should be placed. Only one sort of plant should be painted in each panel. Many flowering trees are excellently adapted as studies for conventional designs, as the medlar tree, the service tree, and the barberry. Beside such very well-known plants as sun-flowers and lilies, one may study with profit the clematis, chrysanthemum, and such stately plants as the Eastern poppy, single dahlias, or the white Japanese anemone. Scarlet or gold-colored flowers look best on a black door; on an oak-colored one more delicate shades have a pleasing effect—for instance, apple-blossom, weigela, or azalea. The ground of the panels may be divided from the general color of the door, but of course all the panels must be of the same ground color. All the flowers and leaves should be outlined with narrow black lines. Figures also look well, but are much more difficult to accomplish satisfactorily. They also must be outlined, must be kept somewhat flat, and the colors used must be brilliant and well-contrasting ones. A background of gold or bronze looks well.

THE painting of delicate little articles of furniture, if properly managed, may be a domestic occupation without appreciable annoyance. If possible a room not otherwise in use should be chosen; and the work should be carried on with as little movement as may be, to prevent the dispersion of dust, which falling upon the paint when wet, would greatly mar its smooth surface. The object to be decorated should be conscientiously rubbed to a glassy smoothness with sand-paper and brown paper. The paint, to suit the sensitive artist, should be picture oil-paint, sold in single, double, and treble tubes; turpentine must be gradually mixed in, until the paint is of the consistency of thin cream, when it may be laid on thinly with variously-sized soft brushes, avoiding streaks, blots, or smears. After a coat of paint has been effectually applied, ample time for drying, in perfect stillness, should be given; then should follow a patient rubbing down with soft paper, to ensure smoothness. This process should be repeated until the artist is satisfied with the depth and soundness of color. Delicate little dippers or other decorative ornaments may at last be executed in harmonious colors, and when the work is perfectly hard and dry, a coat of the best hard white varnish should be quickly applied. Good shades of suitable greens for furniture may be gained by differently mixed quantities of middle-green lake, chrome, black, and white.



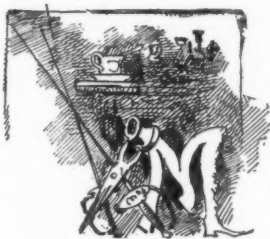
SIXTEENTH CENTURY PORTUGUESE BED OF ROSEWOOD INLAID WITH COPPER.

EMBROIDERED, FRENCH HANGINGS WITH MEDALLIONS WORKED IN SILK REPRESENTING SCRIPTURE SCENES.

IN THE COLLECTION OF AUGUSTE DORMEUIL.

ART NEEDLEWORK

LA FARGE EMBROIDERIES.



UCH admiration has been excited by the door hangings for the new dwelling of Mr. Cornelius Vanderbilt, made under the direction of Mr. La Farge, and now approaching completion in Miss Tillinghast's embroidery studio. The principal curtain, on cloth of silver, has a wide border divided into many panels filled with figures, the subjects all having history, which exemplify the majority about two feet

ing reference to scenes in ancient virtue of hospitality. These figures, high, are all wrought in colored silks, the hands and faces by Miss Tillinghast, the draperies and accessories by her assistants. The fineness of the work may be judged from the fact that every trait of expression and handling in the old Italian engraving from which the design has been taken, is preserved in the needlework, with the added grace of a color as strong, rich, and harmonious as the outline. A more original design, prepared for another of these curtains by Mr. Riordan, consists of a heavy festoon of flowers, leaves, and fruits, the red seeds of the pomegranate gleaming among apples, grapes, and ears of corn. This also has been carried out in colored silks on silver, in this case mainly by Miss Savage. The festoon is framed by a border, in the Renaissance style, of bunches of fruit and foliage, cornucopias and branches of oak-leaves (Mr. Vanderbilt's crest) in silver appliqué on antique purple-velvet. Above this there is a band, composed of nondescript sea-monsters, supporting a shield. These are wrought in a patchwork of colored silk and satin, plush, and gold and silver cloth. Another curtain has a scroll-work of silver and gold embroidery, enriched with small wreaths of flowers in natural colors, and having the background, also, cleverly toned by hand. A fourth work, a dryad bending a branch of oak, designed by Mr. La Farge himself, has not yet been carried farther than the cartoon. The hangings for Mr. Vanderbilt's water-color room in fawn-colored plush, embroidered with gold in imitation of old Venetian stamped leather, have also occupied Miss Tillinghast's establishment for some months. They harmonize very finely with the Sienna marble and Mexican onyx of the walls and columns.

Beside these works for Mr. Vanderbilt, Miss Tillinghast has carried out within the past year a very important landscape design by Mr. Riordan, showing a dark foreground and heavy masses of foliage against a lovely sunset sky, with a flight of swallows. The amount of air and relief, obtained for the most part by flat patches of silk of great size, is surprising, and few would have believed it possible to produce such results by such means. The ground is filled, in part, with large flowers, embroidered over the patchwork. The birds and much of the foliage have been treated in the same manner, and one of the most remarkable things about the curtain is the bold way in which colors, which are intended to recede, and which do recede, are loaded on in cases where the work would be too much cut up into patches, if they were not wrought in embroidery. The silks, the gold and silver cloth, and everything used in these beautiful productions, are of American manufacture, with the sole exception of the Japanese gold thread and the old Spanish velvet.

A set of bed-hangings, ordered by a Chicago lady, and now being made by Miss Tillinghast, is also worthy description. These hangings revive the old-fashioned bed valance, curtains, and tester. The material is a silver-gray silk, bordered in all the pieces with pale pink plush. Within this, on the silk, is a design, a sort of spiral of two lines, making diamonds at the points of intersection. This is worked with a pink silk rope twisted with silver and wrapped with gold, as thick as the little finger. From these diamonds

proceed branching leaves of silver and gold, enclosing on one side a blue violet, and on the other a primrose of palest pink in the finest silk embroidery.

LONDON NEEDLEWORK NOVELTIES.

EMBROIDERED or painted bellows are very much the fashion nowadays in London, and no artistic fireplace is without them. Neither, one might say, is any bibelot-laden étagère or cabinet without one, the modern use of bellows being not so much to blow fires, as to blow the dust from all the daintinesses of artistic boudoirs and drawing-rooms. A pair of embroidered or gracefully-painted bellows certainly makes the dusting of a room a more æsthetic affair than the service generally rendered cleanliness by a fierce-armed Bridget and her ragged duster, or even her feather brush. These artistic bellows are genuine in every respect, not toy imitations. They are small, with gilded nozzles,

It was a full yard in length and made to hang over the owner's arm, or over the arm of her chair or sofa. There was an appliqué strip of yellow embroidery shot with gold, with a fringe of gold, at each end, and the rings which slipped back and forth, just like old-fashioned silk purse rings, were heavily worked in purse silk.

Beside these there were book-covers, removable at will. Some were intended to disguise the crude red of popular continental guide-books, which color, in the sight of the foreign hosts who prey upon tourists, is like a scarlet rag to an irritated bull. They were of soft silk worked in the same material, some with gold-colored leaves and flowers—one with blue forget-me-nots—amid a maze of feathery green foliage. There were also sofa-backs worked in Dacca silk on crash, with a ground of gold, the design a wayward brier with brown leaves.

One very attractive screen panel can scarcely be described in words. The ground was moonlight satin, the design a large, decorative stalk of common pasture thistle. The great Gothic leaves

were treated with realism enough to express every iota of their quaint angularity and ugliness, yet with such artistic reticence as gave them a charm not theirs by nature. The large blossoms were set, some thickly, till their purple spines looked rich and soft, others sparsely, the very symbols of the stony, stunted field from whose hard heart this strange, stiff, ungracious beauty might have pushed itself.

For all fresco five-o'clock teas, or for teas indoors if one will, there are the most charming little spirit-lamp screens that one can imagine. They are set in miniature frames like folding fire-screens, and may be made to entirely ensphere the

teakettle or only to guard it on the windward side. Some of the miniature panels are worked with amusing designs—a small æsthetic maid or matron in willowy attitude before a colossal Japanese teapot, a thrifty tea plant bearing cups of ready-made and steaming tea, or the old, old Polly putting the old, old kettle on, in a Queen Anne costume, as interpreted by Walter Crane.

M. B. W.

OLD TAPESTRIES AND NEEDLEWORK.

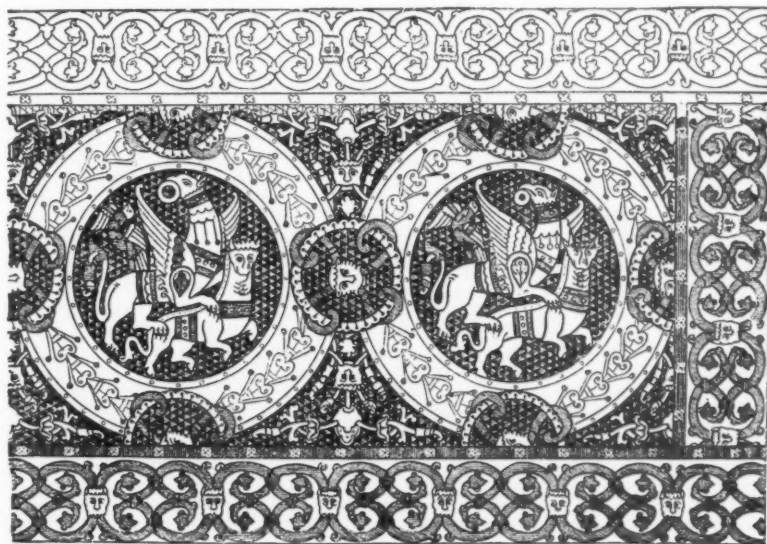
THERE is a very marked contrast between the two examples of tapestry shown herewith. In the border from a German fifteenth century antependium, the figure is singularly life-like, and the fruit and foliage traceries surrounding the text are delicate and graceful. In the fragment of a "parement de chœur" from the St. Geron Church of Cologne, now preserved in the South Kensington Museum, and believed to be the oldest example of tapestry in existence, the design is extremely intricate, and the figures are so conventional as to be almost grotesque. The central group, composed of a griffin seizing a lion, is supposed to typify the struggle between paganism and Christianity, but it would not be easy to detect any significance in the complex involutions and quaint visages which make up the rest of this Byzantine eleventh century design. It will repay close examination, however, in all its details.

The illustration on the following page represents an embroidered linen table-cloth belonging to the fine collection of M. Bocher, shown at the recent exposition of the Union Centrale des Arts Decoratifs in Paris. This curious combination of birds, plants, and fleur-de-lis scrolls, makes up a notable example of Italian work of the beginning of the sixteenth century. Peculiarly quaint is the fringe of tiny birds and plants forming the inner and outer border.



ANTEPENDIUM BORDER OF FIFTEENTH CENTURY GERMAN TAPESTRY.

or nozzles of shining brass, and are made of the usual elm-wood. When embroidered the upper and under sides are covered all over with the silk, satin, or velvet upon which the designs are worked. This silk or velvet is cut to the size and shape required, and the edges, glued or tacked to the edges of the wood, are concealed with a thick row of tiny brass-headed tacks, or with gold or silver braid. One pair, seen at the London Decorative Needlework Society's rooms, was covered with delicate blue velvet, and wrought in the ordinary over-stitch in exquisitely blended shades of bronze and pale amber silk. The designs were birds, scarcely known to science, but broad-winged and of graceful aerial poise, and flowers with broad petals and large voluptuous buds. Flow-



FRAGMENT OF ELEVENTH CENTURY TAPESTRY OF BYZANTINE DESIGN.

IN THE SOUTH KENSINGTON MUSEUM.

ers and birds were outlined with a delicate thread of silver, and a gleam of silver ran all through their forms. Another pair was of dull, yellowish-green silk, and was wrought with aquatic birds and broad-disked river flowers lined with gold.

Among the other objects shown at the Needlework Society's rooms were the old purse-shaped work-bags, treated in the modern artistic spirit, till they were as pretty adjuncts of a toilet or as melodious notes in a "symphonic" room as if such were their sole purpose. One was of green satin sheeting, a "flatted" green, if one might so say, lined with soft, mustard-colored silk.

THE unpractised designer in embroidery should be content with simple patterns and few colors—distinct suggestive forms, softly not harshly defined, and not crossing or intermingling. Strong contrasts should be avoided, but if absolutely desired, should be, as it were, gradually approached. If the ground color be very light, with flowers and leaves in dark rich colors, an edging of a lighter shade to all patterns will prevent harshness in the contrast. If many hues are chosen for embroidery on a colored ground, a general edging of white or yellow will conduce to an even surface of tone.

NEEDLEWORK NOVELTIES IN NEW YORK.

THE reopening of the rooms of the New York Decorative Art Society has brought to view some beautiful and unusual pieces of needlework. Many of these are from South Kensington, and others are after designs by William Morris, and all show a decided advance on the work of previous exhibitions. One of the most luxurious pieces is a piano cover of white cloth with a border by William Morris, about five inches wide, ornamented with conventionalized poppies in tones of purple and violet. The flowers are given in full front view with their prominent seed vessels, and again in perspective. In every flower there is a new disposition of the tints, giving that constant change so agreeable in any large work. The foliage is skilfully arranged to make a scroll-like ornament between the intervening flowers. The embroidery is done in silks, and is nothing more than any skilful needlewoman could accomplish; of course an artistic eye is required to arrange the colors.

A dark red plush scarf table-cover has a border of Damascus red plush. On this are applied patches of the palest pink and blue, the two meeting in irregular lines. Over this is a luxurious ornament of open flowers, resembling the morning-glory. These are embroidered in pale salmon pink, warm blues and faint greens running over the three plushes and giving a fine, mosaic-like effect.

Gold is used on almost everything, chiefly in the centres and as outlines which are always couched down, two threads of the gold being generally taken together. For sofa cushions, Chinese fret-patterns are made with gold couchings covering the surface, but leaving spaces in which a single flower is embroidered. For example, a rich, moderately light-olive is used for the cushion, some single-petalled flowers in pale yellow pink in the spaces.

A scarf table-cover of a yellow pink satin much used in decorative work has a solid close embroidery in silver thread outlined with gold. In the centres of the silver embroidered ornament pale blue and pink silks are introduced, giving charming variety to the color, which is exceedingly delicate throughout.

A striking design is seen on two screens at the Decorative Art Society, and the manner in which it is worked out is of even more importance. The handsomer of these screens in material has for a ground a peculiarly soft olive satin. On the two outer leaves the design is a large conventionalized plant, having crimson flowers with overlapping petals and prominent leaves. All the lines of the flowers are worked out with short, slightly slanting stitches, which are deep red toward the stem, and lighter at the top, following out the natural laws of light and shade. This, however, serves practically only as an outline, which is further marked by a line of gold couching on the outside; the leaves and stems are in brown and olive, and are carried out in the same way; the stems, however, are solid Kensington work. The centre panel has a daisy-like flower and foliage conceived in what may be called an heroic style, and finely drawn. All the tints are lighter here, the olives of the foliage being more yellow brown, and the flowers quite light cream white, each petal outlined with gold.

The corresponding screen is on green felt, and the embroidery is done in crewels. This decoration is to be commended as bold and effective, without requiring much work.

A new method of using the darned stitch is shown on a piece of white satin sheeting. The design is a bold flower and foliage, not the sunflower, but as large and striking. This is outlined in buttonhole stitch with yellow silk. The ground is then darned over with dull red filoselle, the stitches having a slight slant and completely covering the ground; this gives to the ornament its relief.

Outline stitch is still used. A piece of the same satin sheeting whose cream tint is very agreeable, has a border in a striking design of wheels signifying flowers, and leaves in which regular veins are outlined, all in the stiffest manner, but with quaint effect in dark blue silks. This can be repeated in any of the art shades, and makes an interesting ornament at comparatively little cost.

Miss Caroline Townsend exhibits three portières. Two of them, with designs in roses and poppies in vases of Japanese material, are, in composition and color, much like the work she exhibited last spring. A newer work by her is a portière in cream tapestry stuff. The ornament which is massed below the centre, is of large lilies shading from orange up to creamy white. This is done with a view to perspective. Some of these are simply outlined, and the shading indicated, others are worked out boldly. As a background a species of cross darning or basket-stitch of heavy crewels in faint pinks is worked in. The lower part of the curtain leading from this is light pink with tapestry cloth.

Noticeable, also, among the heavier pieces are two mantel lambrequins of dark red plush. On one are flags and foliage slanting in one direction, the flowers being in different tints ranging from blue to yellow brown. The other lambrequin has a rich outlined design in browns with gold outlining and gold centres.

In work on linen there are some beautiful designs by William Morris. One is a buffet-cover with drawn work, finished with

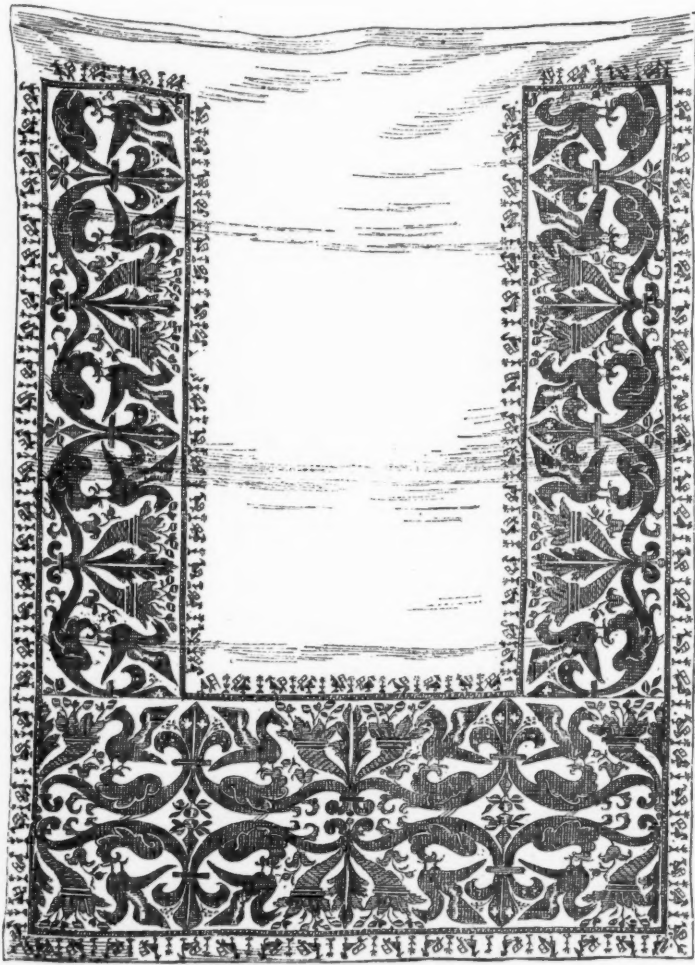
Smyrna lace. The ornament is a beautiful mass of curving lines, suggesting foliage filled in with pale silks of spring-like greens in Kensington stitch. Other designs by William Morris are carried out in the same way, the silks being English and warranted to wash.

Other pieces show a revival of old Dutch work. The designs are usually in figures, these being humorous and grotesque. The work is heavier than outline stitch, buttonhole being used, and the solid over-and-over work. Other conventional designs have the ornament marked out in two lines. The centres are filled with over-and-over stitch, sometimes a quarter of an inch broad, in yellow, pink, and blue cottons, also warranted to wash, and these are outlined with a slender line of deep blue or pink always of the contrasting color. Sentences in German text usually accompany this work. The fact that it is so substantial and adapted to frequent washings will commend it to housewives.

M. G. H.

NEEDLEWORK NOTES.

COMBINATIONS of cross-stitch and drawn work still hold their own, and the introduction of a wide variety of canvas-like materials affords the worker much scope in this pretty method of decoration. A table-cover of silk canvas has a double drawn-work border, and on the intervening spaces is worked, in colored silks and gold thread, a quaint pattern in cross-stitch taken from a Russian towel.



EMBROIDERED LINEN TABLE-CLOTH.

ITALIAN WORK OF THE SIXTEENTH CENTURY. IN THE COLLECTION OF M. BOCHER.

In Russia a much-embroidered towel is used to hang in front of the towels in ordinary use; for this purpose one has been made with a design of stiff scrolls and geometrical figures, outlined by running stitches in colored washing cotton. The ground between the patterns is then entirely covered by a spaced cross-stitch in contrasting tints. This effect is produced by leaving two threads of canvas between every cross, and filling them up in the following row. The towel is finished by an edge of drawn work, and a fringe of long tassels knotted from the loose strands of the unravelled stuff.

For a chair-back, use toile Colbert in a soft gray shade, with a border of drawn work. Around the edge work a border of heraldic animals, in cross-stitch of one-colored silk—either blue, brown, or ruby-red. This idea may be amplified into a table-cover with excellent results.

It is now quite a matter of fashion to find upon a lady's work-table a series of dainty piles of breakfast and dinner napkins, or serviettes for lunch, awaiting a monogram or crest in embroidery from the hand of the fair owner. Dozens of more homely hand-towels have been more than once seen of late in the same unwonted spot. It is a satisfaction to observe this practical turn of the decorative embroidery mania. There is probably no housewife who is proof against the charm of neatly-folded

napery, shining with the subdued lustre of its own quality, not with the vulgar gloss of starch. But, in our country, and in our generation, there are few who can boast of leaving their own sign-manual in the way of fine needlework marking upon such treasures.

To mark ordinary hand-towels, one can make for oneself a stencil of card-board, pricking on it an outline of the initials previously drawn in ink or pencil. Through the holes thus made, rub with a spool-end, covered with chamois skin, any red, blue, or black powder; indigo from the laundry will serve, or charcoal, powdered; this leaves an outline of the letters, which it is well to secure, upon the spot, by going over them with pen and ink. Thus, having dispensed with the services of the stamping shop, you are independent enough to complete the task. Work the letters with fine stem-stitch in blue or red ingrain cotton, and if you wish to elaborate them, fill in with French knots. To mark in cross-stitch, it is easiest to work over canvas, afterward withdrawing the threads. It is effective to work the upper portion of the fringe with the same colored cotton.

The cover for a duchesse dressing-table with toilet mats to match, is made of écu oatmeal cloth, embroidered with Russian traceries of blue and red cotton, and trimmed with red and blue Russian lace. The bed-cover in the same room is worked to match, having the advantage of washing well.

A decided novelty is the adoption of blankets into the world of decoration. We, in America, know well the effect that may be produced by one of those softly-dyed, fine-webbed Navajo blankets, brought by travellers from the far West, when thrown across a sober-hued couch. But in default of these it is possible to have a blanket, dyed of any tint that may be selected, and to superadd embroidery in silk and crewel that will make of it a most luxurious lounge covering. A carriage rug was made of a blanket dyed dark blue, bound with darker blue velvet, and worked with sunflowers in outline. A portière of deep Burgundy-red blanket was framed and banded with plush of a darker shade of red, and decorated with a conventional band of old gold crewel work.

Some beautiful library curtains in mahogany-colored plush have an appliqué design of conventional honeysuckle in pinks and grayish greens, placed like a frieze just below the curtain rings, and are supplemented by curtain loops in the same embroidery. Others are made of dark blue brocaded jute velours, having a decoration similarly applied at the top. In this case leaves in grays and browns have a darned background.

A fanciful screen, to serve at the hour of tea-drinking, has attached to a brass rod a full curtain of amber silk stuff embroidered with laid-work in different colored silks, the patterns outlined in gold thread.

A sofa-back is worked in Dacca silk on crash with a honeysuckle ground, the design, outlined in pink and brown, being Australian brier with foliage. The fringed ends are knotted and tufted with Dacca silk. A sofa cushion is in mustard-yellow cloth, almost covered with laid work embroidery in various tints of silk, with outlines of gold thread.

A new wall-pocket is shaped like a pair of bellows, the back covered with Turkish satin, the front, which hangs forward, covered with embroidered plush. If preferred, a design in oils may be painted on the plush. The full sides of the pocket, holding back and front together, are made of satin, and the nozzle and handle are of brass.

A novelty from Paris, but one which can hardly be commended, is a plush cover for a hanging basket meant to contain artificial flowers and foliage plants. On this are embroidered arabesques of gold and silk, and tassels of gold and silk are pendent from it.

A screen of dark holly-green satin has yellow laburnum, white acacia, and May blossoms worked on the three panels. An exquisite transparent screen for before the fire is made of white bolting cloth, decorated with a design of growing rice, half painted, half embroidered in silk. A sort of dado finishes this design, in which lines of silver thread simulate water; water-lilies outlined in silk rest on it, and a few silver and gold fishes with jewelled eyes are seen at the base.

The Pauline, a new costume for baby girls, is made of fine, white cotton twill, and stamped for working with a design of purple violets in graceful sprays. The embroidery when complete is quite elaborate, including a pattern upon the collar and cuffs, sides of the bodice, and on a succession of little tabs or points overlapping the kilted petticoat. For a two-year-old boy comes a pretty shirred apron in the same material, to be similarly adorned with sprays of flowers in embroidery silks, the effect produced being very pleasing.

A very pretty work-basket is mounted upon brass-tipped legs like those so often seen upon four o'clock tea tables now. The sides of this basket are lined with shirred old-gold satin, and at the bottom is seen a lining of claret-colored plush with appliques of Turkish embroidery. At the edges are draperies and pockets of the same plush, lined with old-gold satin and adorned with appliques. Cords and tassels of deep red chenille and gold complete this elegant little appendage for a boudoir.

ART IN DRESS

RARE STONES FOR ARTISTIC DRESS.



INDIAN PENDANT OF GOLD.

BY BAPT & FALIZE.

a truth that does not need reiteration that no article of dress should challenge attention from the wearer. The preservation of proper and harmonious relations constitutes the art of good dressing; hence, big diamonds are simply vulgar. The less prominent stones have greater powers of adaptation and more readily lend their soft beauty to enhance the charms of those who possess them. These stones, moreover, afford some of the choicest opportunities for the exercise of the jeweller's art. In the unique works made of them diamonds are simply accessories however lavish their use; they are glittering rivets, fringes of light about a soft radiance, or lustrous gleams through the gold net-work in which other gems are set. In this way diamonds are wonderfully effective. Alone they are becoming only to marvellously fair persons, inasmuch as their cold glitter will not blend with ordinary human tints. Few women are proof against the seductions of diamond bracelets, necklaces or tiaras, but it is a form of self-abnegation to wear them. That they are so unbecoming is the reason that now when diamonds serve as principals they are accompanied by rubies and sapphires and emeralds, equalling them in size and adding warmer and more permanent color to their cold glitter. Scarcely a piece of recent jewelry is made of diamonds alone. One of the fortunate results of this desire for color has been the prominence given to colored diamonds, particularly to the yellow and brown diamonds whose warm tints are in such perfect harmony with the soft olives and browns that are now worn in costumes. The brilliancy of these stones blends also with the warm tones of brunettes, on whom white diamonds shed an ashy tint. Some of these colored stones are magnificent in size and lustre, and they are prized by connoisseurs who value them as they do other unique objects. So well are they adapted to personal adornment that it is to be regretted when fate makes of them merely curiosities.

Most of the new stones are characterized by the prevalence of chrome in their composition. This gives to them that warm hue which is the chief source of their beauty and of their present consideration as a part of the toilet. It is this same yellow tone which gives us the wide range of olives in greens and browns, the ambers, the yellow reds and the crushed strawberry, and with these may be included the turquoise blues, whose greenish tinge distinguishes them from the gray blues, the gendarme blues, and the Mazarin blue of past renown. Such colors need no other justification than the fact that by means of this warm tint they are rendered so generally becoming, particular colors and tones being of course especially suitable for particular individuals. The stones which may be mentioned as embracing the same range of warm colors are the tourmaline, the hyacinth, the peridot, the chrysoberyl, the ruby spinelle, the yellow sapphire, known as Oriental topaz, the light red sapphire, the pink and yellow topaz, the aqua marine, the fire opal and the brown cat's-eye, and to these may be added the colored diamonds, colored

pearls, pink coral, pink shell and amber. This furnishes a list which, in range of color and expense, allows to almost every woman some special jewelry adapted to her, and to her particularly.

The tourmaline is among the most prominent of the new stones, and no setting for it is considered too magnificent. It is pink, blue and green, but the last is the more common color. This is a deep olive whose beauty comes out chiefly in combination. A beautiful example is seen in a lace pin, in which a tourmaline is grouped with a ruby spinelle in the centre of the pin, whose head is a yellow diamond. The matching of these stones is akin to the painters' art and their chord of color suggests the costumes which they will adorn, as well as the tawny type of beauty which they will best become. A glance at them raises a vision of Titian women with golden red and golden brown hair and creamy complexions, with faint red in the cheeks, dressed in rich green plushes, velvets and brocades, with glimpses of yellow in linings and puffs, and creamy lace fastened at the neck. The tourmaline is always set with other stones, occasionally with diamonds alone, but it is too well adapted to more definite purposes to appear at its best with diamonds and deserves grouping with other colors.



NECKLET SET WITH PEARLS AND BRILLIANTS.

BY BOUCHERON.

The peridot is a lighter olive green stone, which during Pliny's time was held in great veneration, but until now has not since been highly prized. It enters into the same combinations as the tourmaline but is lighter and gayer in tint, and suggests thinner materials than the tourmaline, such as lustrous silks, gauzes, and silk mulls. Instead of yellow diamonds and the ruby spinelle, the peridot can be grouped with the pink and yellow topaz with here and there splashes of diamonds in the setting. Such a pin as the one described above may be of peridots and topaz;



BRACELET OF GOLD.

BY FONTENAY.

diamonds, if the cost of them can be afforded, will make it a sumptuous adornment.

The chrysoberyl is the lightest of these gems. It is pale green with a golden gleam and never more beautiful than with yellow-white muslins, mulls, and gauzes, or with yellow-white silks and satins. Its beauty is so delicate that it does not combine readily except with carefully-chosen tints such as the lightest ruby spinelles, or the yellow-tones of pink topaz, although a brown topaz or brown cat's-eye is often used with it with fine effect.

The cat's-eye is in general a stone for men. Certainly all gray cat's-eyes belong to the male sex. There is, however, a brown cat's-eye which makes a most becoming adornment for a lady. The cat's-eye is a Ceylon stone, its perfection being marked by the distinctness of the lines forming the iris. A pin with a chrysoberyl or yellow diamond head and a fine cat's-eye half way down, held as it were by two small yellow diamonds or chrysoberyls, is a pin to wear with the copper brown moirés mingled with satin, which are among the beautiful materials of the day for those ladies who like "symphonic toilets."

Among the even less known stones are the wonderful Alexandrites and the Rutilles. The latter is a North Carolina stone, the nearest approach to a black diamond; it is set with pearls or diamonds and adapted to half mourning. The Alexandrite is a stone which by day is a dark green, showing when carefully observed certain red gleams which at night leap forth and change the stone from green to red. The Alexandrite is often set alone with diamonds which do not interfere with its peculiar nature, and is often one of the stones in the rainbow-hued lace pins.

The topazes are among the most useful of the colored stones because of their range of color. A most striking pin for a brunette is made of large light and dark yellow topazes set alternately in filigreed gold. Although the topaz is not so valuable in itself as other stones, the ease with which it may be combined with others makes it a favorite among jewelers. All stones sufficiently hard are now engraved, and the brown topazes are prized for this use. Oblong bars of brown topaz are seen with a Venus drawn by cupids and with cupids in her train. This design is cut in intaglio with exquisite grace, and made resplendent with fringes of diamonds. Such gems are true works of art and lose nothing in becomingness as articles of adornment. For elderly ladies, or for those who wear amber-hued silks, nothing could be more suitable than these topaz bars. The pink topaz is also engraved in bars and medallions. For a young girl there is a medallion of rose pink topaz on which is the head of Marie Stuart in wide ruff and pearl-edged coiffure, with a fringe of small diamonds.

In engraved work nothing exceeds in delicate beauty the ornaments in aqua marine, which are covered with illustrated legends in exquisite intaglio. These furnish the most beautiful ornaments now produced for pure blondes, by reason of their pale sea-green tints. Large medallions of aqua marine have ideal heads, or the magnificence of Marie de Medici set with colored diamonds like a glory about it. An oblong bar displays a Greek procession set around with small diamonds; from this depends a cross of aqua marine cut in intaglio with diamonds in trefoil at the ends and in the corners.

The opal is one of the stones that yields gracefully to the engraver. It is cut in relief resting on the brown matrix which in many instances makes an appropriate background. The wonderful colors which seem to have been borrowed from every gem are finely brought out by the carving. Opal medallions, for they are seen chiefly in this shape, belong to blondes, the colors being too pure and delicate for other types. Cut "en cabochon" fire opals, whose tints are warmer, are worn to advantage with darker complexions, particularly if they are warm-toned. For the paler blondes there are blue sapphires and emeralds, and for these and the colorless brunettes there are rubies whose red inclines to purple rather than yellow. There must be mentioned also a pale sapphire found in Montana for cool blondes and pale olive brunettes. Yellow and brown pearls are likewise in great repute and take a good place among colored stones. Pink coral, if yellow toned, belongs to warm blondes and the possessors of reddish-brown hair.

M. G. H.



STEEL CHATELAINE.

BY JULES DEBUT.

New Publications.

CECCALDI AND CESNOLA.

MONUMENTS ANTIQUES DE CHYPRE, DE SYRIE, ET D'EGYPTE. PAR GEORGES COLONNA-CECCALDI. Paris: Didier, 1882. This book is made up of the various archaeological papers communicated by the late Georges Colonna-Ceccaldi to the *Revue Archéologique*, and to other periodicals. They are published, to do honor to his memory, by his brother, Count Tiburce Ceccaldi, who adds to his brother's articles some letters which he himself wrote to the *Revue Archéologique* in 1869. Mr. Georges Ceccaldi died in September, 1879, a year before Mr. Feuardent published in this journal his charges against the integrity of the Cesnola collection of Cypriote antiquities, and, consequently, he never had an opportunity to review his conclusions in the light of Mr. Feuardent's discoveries. Mr. Georges Ceccaldi was but a young man when he died. He was an industrious writer, but, in archaeology, he always remained an amateur; the science owes to him no discovery nor any original observations. But his integrity and candor admit of no doubt, and from the honest way in which he received and published Mr. Hamilton Lang's strictures upon his statements as to the temple at Golgoi, as well as from the frankness with which he accepted Mr. Lang's conclusions, diametrically opposed to his own, and overthrowing them, we may believe that, had he lived to read them, he would have received Mr. Feuardent's statements and their convincing proofs in the same loyal spirit.

The appearance of this book has been hailed by the shipwrecked defenders of the Director of the Metropolitan Museum and of the Trustees, on this side the water, as a lifeboat providentially sent out to save them. But it will be found by whoever reads Mr. Ceccaldi's book, and compares its statements with those made by Mr. di Cesnola at different periods, that its publication is in reality a very damaging thing for the director and for his collection. It is demonstrated in these pages, that from the beginning of his career as an archaeologist, the so-called discoverer of temples in Cyprus gave purely fanciful origins to the objects that have made for him a world-wide reputation.

The second chapter of Mr. Ceccaldi's book relates to Golgoi and the excavations and discoveries made there. Mr. Ceccaldi takes especial pains to inform us that when he visited the sites of Mr. di Cesnola's alleged discoveries, there were no traces to be seen of the foundations of the temples. We say "temples," for both Mr. Lang and Mr. Ceccaldi are agreed that there were two temples; one a circular structure, discovered on the 6-7 of March, 1870, and the other, quadrangular in plan, discovered about fifteen days later. (See the letter of Mr. Lang, and Ceccaldi's comments upon it, pp. 51-53.) Mr. di Cesnola denies the fact of there having been two temples ("Cyprus," p. 128), but as usual contradicts himself, for if the reader will turn to the Map of the Island of Cyprus, made expressly for Mr. di Cesnola's book, he will find clearly put down at Golgoi two temples, expressed by the symbol—a small square with a dot in the centre—which as we read in the corner of the plate stands for "Temples explored by Gen. di Cesnola." Strangely enough, there are two maps of Cyprus given in this book, and in that one which was made by Dr. Kiepert after the surveys of Capt. Graves and Dr. Schroeder, in 1877, we find only one temple put down at Golgoi. We must suppose that Dr. Schroeder who made the itineraries of the interior of the island after which Dr. Kiepert constructed his map, had his information as to the temple from Mr. di Cesnola himself or from his writings, because in 1877 all trace whatever of the excavations, supposed to have been made in 1870, seven years earlier, had disappeared from off the face of the earth. In fact, they were so immediately covered up by the accommodating natives, that Mr. Lang himself, who went immediately to the spot on receiving from Mr. di Ces-

Cesnola tells him about them. Among these statues are the colossal head and the colossal figure which afterward became famous as "The Bearded Venus." No sooner had Mr. Ceccaldi published this paper than Mr. Lang, British Vice-Consul at Larnaca,

plans) that the three treasure vaults C. D. E., were 11 feet wide and 23 feet in length, while in "Cyprus" they are described as being 21 feet wide by 23 feet in length. The room F, that used to be 9 x 21 becomes in "Cyprus" 19 x 20. A narrow passage A, A of which in the official report, Mr. di Cesnola had explored 130 feet, has been only explored for 30 feet in "Cyprus." The mosaic that led to the discovery of the treasure-chambers has also undergone wonderful changes since it was first unearthed. In Harper's Weekly for Jan. 13, 1877, we have it illustrated very clearly in outline, but in "Cyprus" we find the same mosaic represented in a manner altogether different. But, in default of present of data for comparison, we shall say no more at this time about the temple of Curium where, as at Golgoi, all styles and all periods have been so obliging as to assemble in order to be found all together by Mr. di Cesnola.

We pass over pages 131-135 in which six terra-cotta figurines are described and illustrated as forming a procession. It will be remembered that Mr. A. D. Savage explained in the Century Magazine of last August, the way in which Mr. di Cesnola had attempted to increase the interest of that procession by adding three more figures to it. The six terra-cotta figures forming this procession are described by Ceccaldi as representing a picnic-party at Idalion in ancient times. Nothing is wanting—musicians, wine, provisions! Mr. Cesnola adds three figures to this procession, among them, one dead body; and the picnic party at Idalion immediately becomes "a funeral" at Alambra.

The sixth chapter of Mr. Ceccaldi's book is devoted to "Inscriptions." Among other things we learn from these pages that the inscriptions described in Ceccaldi, pages 193 and 194, were found at "The Salines" near Larnaca, while in "Cyprus" page 414 Nos. 3 and 4, we find that they have migrated to Palæo-Paphos, a distance of sixty miles. At pages 194, 195, of Ceccaldi, inscription No. 4 is given as having been found in "The Salines" at Larnaca, while in "Cyprus" page 416, No. 8, the same inscription is said to have been found at Neo-Paphos, a difference of seventy-two miles.

Leaving the text, we come to the plates that illustrate Mr. Ceccaldi's book. Plate I. represents the excavations made at Dali by Mr. Lang, and shows how systematic his operations were, especially when compared with the rude and unscientific methods employed by Mr. di Cesnola. Plate II. represents the colossus with the dove from the temple of Golgoi. We see by this plate how little we can depend upon the accuracy of Ceccaldi, for he shows us the colossus in perfect condition, exactly as it stands in our museum to-day, and without the slightest indication of the restorations it has undergone, and which he describes in the text with some particularity. Doell, who saw the statue for the first time some months after its discovery, is much more accurate than Ceccaldi, both in his text and in his illustration. In Plate No. I., Fig. No. 12, Doell shows the statue as he saw it, with the feet, the base, and the dove, wanting. He is careful also to mention in the text, that the base and the feet, together with the dove, were wanting, and that the head and the forearms had been rejoined to the statue. Beside Doell's testimony, we have that of Mr. A. D. Savage, late Mr. di Cesnola's first assistant at the museum, who declares that the basis on which the statue stands at present was made for it at the museum.

For the sake of brevity we pass over several plates to come to Nos. XVI. and XVIII. In the former are shown several statues and statuettes of stone, which are described at page 300 of the text as belonging to the excavations made in 1867 at Dali, by Messrs.

Lang and Ceccaldi. But in "Cyprus," at page 285, we find a woodcut of statue No. 3 in Mr. Ceccaldi's plate, which is there said to have been found at Fasuli in 1874-75 by Mr. di Cesnola himself. The woodcut in "Cyprus," published in 1878, is of the exact dimensions of the engraving, originally published in the *Revue Archéologique* in 1869, and now republished in the volume un-



FIG. 1. DISCOVERED BY CECCALDI AT DALI IN 1867.

(PHOTOGRAPHED FROM THE REVUE ARCHÉOLOGIQUE, 1869.)



FIG. 2. DISCOVERED BY CESNOLA AT FASULI IN 1874 OR 1875.

(PHOTOGRAPHED FROM CESNOLA'S "CYPRUS," 1878.)

a respectable amateur archaeologist who had been associated with Mr. Ceccaldi in previous excavations at Dali, published in the

Revue Archéologique a letter strongly combating Mr. Ceccaldi's statement that the statues he described came from the quadrangular temple, the last discovered, and declaring in the most positive terms that he saw those very statues at Mr. di Cesnola's house a few days after their discovery, and several days ("plusieurs jours") before the discovery of the second temple. "And upon this point," he says, "it is impossible that I should be deceived."

Mr. Lang adds these remarkable words: "I have always regretted that Mr. di Cesnola should have mixed up the objects found in the two temples as if they came from one, in order in this way to create the temple of Golgoi." We give the whole sentence: "Etablir nettement les faits qui se rapportent à ces deux fouilles est, à mon sens, chose extrêmement importante, et j'ai toujours regretté que M. di Cesnola ait cru devoir mêler ensemble les objets des deux temples, comme s'ils provenaient d'un seul, afin de créer ainsi le temple de Golgoi."

Upon the publication of this letter, Mr. Ceccaldi at once accepted Mr. Lang's view of the matter and adopted all his conclusions, showing that he had more confidence in Mr. Lang than he had in Mr. di Cesnola. Now, in his article in the *Turin Review*, Mr. di Cesnola uses the colossal head which he declared he discovered in the quadrangular temple as a standard of measurement for ascertaining the height of the building. The temple, he argued, must have been of such a height to contain a statue with a head of that bigness. And he also argued, from the good preservation of the head, that the temple must have had a roof. What becomes of this ingenious argument, if we are to believe Mr. Lang, who declares that he saw this "standard of measurement" safely lodged in Mr. di Cesnola's house several days before the temple whose dimensions it was to settle was discovered?

In what he has to say about the Sarcophagus of Athienau, Mr. Ceccaldi depends entirely upon the photographs sent him by Mr. di Cesnola. Mr. Ceccaldi never saw the Sarcophagus himself, and whoever reads his account of it will do well to refer to THE ART AMATEUR for May, 1881, where he will find some interesting facts about the restorations to which the Sarcophagus has been subjected, restorations at one time energetically denied by Messrs. J. Q. A. Ward & Co., and afterward quietly acknowledged.

At page 154 Mr. Ceccaldi gives an account of the temple of Curium with its subterranean chambers. As he, no more than any one else, ever saw these chambers with his own eyes, he is obliged to take everything on trust from Mr. di Cesnola. It follows naturally, that his account of the matter is identical with that contained in the official report of Mr. di Cesnola to the Trustees of the Metropolitan Museum which will be found in Harper's Weekly for January 13th, 1877. The two accounts differ, however, in some essential points from the one given by the discoverer himself in his "Cyprus." The temple at Curium seems to have enjoyed something of the same elasticity which made so peculiar a feature of its sister of Golgoi. Thus we are told by Mr. Ceccaldi and by the official report of Cesnola (both published



FIG. 3. DISCOVERED BY CECCALDI AT TRICOMO IN 1869.

(PHOTOGRAPHED FROM THE REVUE ARCHÉOLOGIQUE, 1869.)



FIG. 4. DISCOVERED BY CESNOLA AT GOLGOI IN 1870.

(PHOTOGRAPHED FROM CESNOLA'S "CYPRUS," 1878.)

nola the news of the discovery, was unable to see any traces of the foundations whatever, and all that he says upon the subject is drawn directly from what Mr. di Cesnola himself told him. Mr. Ceccaldi is in the same predicament. He sees nothing of the discovered temple with his own eyes. Everything that he asserts about the temples is merely a repetition of what he was told at the time by Mr. di Cesnola. Later,

Mr. di Cesnola published in the "Alti della Reale Accademia di Torino" (Journal of the Royal Academy of Turin), an account of his discoveries at Golgoi, an account which deceived the whole scientific world of Europe, and if older and more experienced men so easily swallowed the bait, no wonder that young Ceccaldi was deceived in his turn. He wrote to the *Revue Archéologique* an article in which he gives an account of the two temples, the circular one and the quadrangular one, but without having himself seen a stone of the foundation of either. He then proceeds to describe some of the statues found in the quadrangular temple, and which he saw in Mr. di Cesnola's house, trusting entirely to what Mr. di



FIG. 5. DISCOVERED BY CECCALDI AT TRICOMO IN 1869.

(PHOTOGRAPHED FROM THE REVUE ARCHÉOLOGIQUE, 1869.)



FIG. 6. DISCOVERED BY CESNOLA AT HYLE IN 1874.

(PHOTOGRAPHED FROM CESNOLA'S "CYPRUS," 1878.)

der review. Whoever will try the experiment will find that the drawing on the block is made from a very careful tracing of M. Oury's drawing engraved in the *Revue*. Furthermore, Mr. di Cesnola used the same woodcut to illustrate his lectures delivered in this city. In the printed report of those lectures, we are told that they were "illustrated by monuments in the Metropolitan Museum of Art." Of course this statue was never here, being the property of its discoverers, Messrs. Lang and Ceccaldi. But if any person should inquire for it, he would be told that it was "lost at sea."

Plate XVIII. represents two statues which, Mr. Tiburce Ceccaldi informs us, at pages 298-300, he himself possesses, and says furthermore that they were found side by side near Tricomo in 1869. Mr. di Cesnola simply copies the head of one of the Tricomo statues and gives it in his book at p. 141 as coming from the temple of Golgoi. He then takes the trunk of the other statue and publishes it at page 345 as having been found by himself in 1874-75 in the temple of Apollo Hylates. The distance from Golgoi to Tricomo is 28 miles, and from Hyle to Tricomo 75 miles. These few examples

will, we believe, serve to show Mr. di Cesnola in his true light, if there should be any longer any doubt anywhere as to what that true light is. He has copied severely the drawings of statues found by other persons and passed them off as drawings of objects found by himself. In the case of the torso, shown on page 345 of "Cyprus," he has attempted to mask the plagiarism by redrawing the necklace, which he has done in a very clumsy manner; but if the reader will trace the drawing in Ceccaldi's book and apply the tracing paper to the woodcut in "Cyprus," he will find that in all other respects the two engravings coincide exactly, line for line. Although the inquirer at the museum will be told that these objects were unfortunately "lost at sea," nevertheless they can be found safely preserved in certain European museums.

It is not strictly relevant to the subject of this article, but we may perhaps be allowed to express our astonishment at the number of the statues once belonging to Mr. di Cesnola, which have been "lost at sea" since the publication of Mr. Cook's pamphlet, the chief subject of which was the adventures and misfortunes of Statue No. 39. Before that time no mention had been made of any statue lost at sea; for though a chapter in "Cyprus," signed by Mr. John Taylor Johnston, speaks of 5000 "objects" out of a total of 35,573 objects, found by Mr. di Cesnola, as having been "lost at sea," yet the same gentleman tells us a little further on that the museum possesses "the whole of the statuary," and that "the losses and transfers were mainly of duplicates," though Mr. di Cesnola himself has said distinctly: "We never found any duplicates of statues" (Tribune "Extra," No. 47, p. 11). We have shown how little truth there is in this statement, so far as the statues are concerned. We should like to ask Mr. Johnston whether a considerable number of the vases, and not the least important ones, that illustrate Mr. Murray's articles on the pottery of "Cyprus" ("Cyprus," pp. 393-412) are not also missing, and whether their loss does not "detract from the completeness of the grand collection." A glance at the Halm Album would give Mr. Johnston considerable information as to the number of pieces that are missing, and would inform him where they can be found.

FROMENTIN'S OLD MASTERS OF BELGIUM AND HOLLAND.

EUGENE FROMENTIN was almost as great a writer as painter. His mastery of the French tongue was such as to set him far above the great mass of the more commonly known literateurs of the day. He used his words and maneuvered his ideas in the same clean-handed, precise, and intelligent way that he handled his brushes or ordered the elements of a picture. There was nothing of extravagance or coarseness in his mind. When he differed in judgment from others, he never failed to present his views so that his opponents could understand them with ease; and, if he did not convince, he neither felt nor provoked anger. His descriptions of Algerian scenery and life in "Le Sahel" and "Le Sahara" will always hold a high place among French classics, and his book on the Old Masters of Belgium and Holland is undoubtedly the most satisfactory work of the kind of a century that has teemed with books on art.

The charm that the Low Countries have always had for Frenchmen of genius must have acted with peculiar force on Fromentin. This country, where all is artificial, even to the ground you stand on, is the only place where the Gaul can satiate his love of art as distinguished from nature. Its methodical and phlegmatic people have long served, as the English people now do, as both a foil and a balance to the flightier French. Its art has always seemed to them curious, wonderful, something beyond and perhaps a little beneath their comprehension. In Fromentin's case, however, a very real and profound respect for the technique of the great Dutch and Flemish painters supervened upon the amazed interest which all Frenchmen take in everything belonging to their grotesque neighbors. His own technique was based upon it. In this book he tells us of his delight at finding Rubens' great picture of the miraculous draught of fishes at Mechlin, temporarily placed in a position that allowed him to examine it minutely, on trace out the simple processes and the common pigments employed by the master. He was throughout his journey, as he says of the Italians, who went to Bruges to learn of Van Eyck, curious to know what he should do in order to paint well, with brilliancy, with consistency, with ease, with permanence.

At the same time Fromentin was a scholar, a student of history, a born analyst of character and motives. The strange course of art in the Low Countries and its striking local peculiarities, the strong commercial and mechanical spirit which drove its practitioners to see what they could retain from the lower arts in the higher, and what they could learn of Italy or France, and the unbending sturdiness of the race which prevented their learning anything worth while, afforded a rare field for his talents and acquisitions in this direction. His unequalled power of word painting found full and profitable employment in describing the contents of museums and galleries, and the vaster and more living pictures which met his eyes on leaving them.

The chapter on the influence of Holland on French landscape best shows how strong a hold the Dutch technique had upon him, and, at the same time, the clearness of his judgment on the progress of contemporary art. He points out how much Corot and Dupré and Rousseau owe to Ruysdael and Van der Meer, and deplores the tendency to sink the trade, the art of painting, in what almost seems to him a vain effort to come closer to nature. But his keen perceptions could not allow him to remain blind to the efforts that were being made toward reaching a new formula, in which diffused light, open air, and real sunshine should take the place of the narrow gleams and dark concavities of the old masters. It is noteworthy, too, that, though he was not a professing Christian, he treats the solemn themes of the old painters with all seriousness and a perfect faith in their faith.

The translation of the Old Masters that Messrs. Osgood & Co. have put forth will, it is to be hoped, lead them to undertake the publication in English of Fromentin's other writings, which might be handsomely illustrated by photo-engravings from Fromentin's own paintings, as this is by reduced copies of steel engravings from the pictures described. It is, of course, impossible in English to preserve the charm of Fromentin's style; but that his abundant knowledge and observation, the wide range of his sympathies, and the delicate and healthy balance of his judgment can be set before English readers, the present translation is proof sufficient.

YRIARTE'S FLORENCE.

CHARLES YRIARTE'S Venice has achieved a world-wide reputation. Here, just in time for the holidays, is issued by Scribner & Welford a worthy companion volume, on Florence. In some respects it is even better than the former book. The engravings are of more uniform merit; and, whether it is that the author has this time got his materials better in hand or that the subject-matter itself is more condensed, the present volume is less discursive, makes a completer whole than the last. Perhaps no city of its importance was so isolated during the long period of literary and artistic and political activity in Italy, from the thirteenth to the sixteenth century, as Florence. It is now, or has been until lately, distinguished for the urbanity of its citizens. All through the middle ages and far into the Renaissance it was noted for a certain rudeness of manners, the mark of a semi-barbaric independence, which kept it aloof from the general movement toward luxury and decay. Nowhere did liberty die so hard as in Florence. The Florentines burned their prophet at the stake, drove their great poet into exile and failed to provide a living for the world's greatest artists; but no other city had so conducted

itself, had so regulated its affairs as to make it possible for such men as Savonarola, Dante and Michael Angelo to be born within its limits. The long-continued asceticism of the Tuscans gave them, when they did at last abandon themselves to the tide, a force and originality which enabled them to compete in all the arts of a splendid civilization with Rome itself. The history of Florence is that of a proud and retired people who, whether electing their rulers or allowing the members of a favored family to govern them, were always simpler, stronger and more virtuous than their neighbors, and who, in spite of the lack of physical power and of many adverse circumstances, made a mark upon the record of their times as distinct as a sword-dint on an ornamented cuirass. It is this history, so compact and so full of incident, that M. Yriarte recounts with a fulness never before attempted, and illustrates in a manner that puts it on a level with the three or four books that have hitherto served as standards of comparison for all works of the kind.

The book is divided into sections which may be read consecutively, or several may be consulted at once, as the same period of time is gone over and over again under different aspects. Etruscan Art is treated of about the middle of the volume. A chapter on monuments, dealing principally with early buildings such as the Basilica of San Miniato and the Palazzo Vecchio, follows. The introduction and the first two sections relate the story of the city from the thirteenth century to the end of the Medici dynasty. "The Renaissance" and "Illustrious Florentines" come next, before the chapter on Etruscan times, and a recapitulation of the history of sculpture and painting in Florence finishes the volume. This is by no means so disorderly a plan as it may seem. It is, on the contrary, a wise and judicious arrangement to give at the end of the purely historical portion of the work the facts about the early art of the region which the general reader could hardly feel very much interest in before being made acquainted with the magnificence of the city under the Medici. Then, the Florentine art of the Renaissance must be studied separately since it still remains to us, while Florence, itself, is now the least living city in Italy.

The illustrations, several hundred in number, are all woodcuts and photographic prints of various kinds. Some of the latter, in this American edition, are styled copperplates, for the absurd reason, apparently, that the originals, of which they are copies, are copperplates. All are very good, however, and the selection made from ancient drawings, woodcuts, and engravings on copper are in all cases interesting and instructive. There is a clearly drawn plan of the city on page 11, and a bird's-eye view runs across pages 12 and 13. Portraits of Dante, Petrarch, Laura, the princes of the Medicean house, Boccaccio, and many others are given from authentic sources, and views of various portions of the city as they formerly were, are reproduced from antique prints.

The literature and scholarship of Florence are treated of in the chapter on illustrations of Florentines. Ficino, the translator of Plato, Aretino, Pulci, Politian, Pico della Mirandola, Machiavelli, and Galileo are among the great names in poetry, learning, politics, and science, which here receive some mention, slight, but sufficient to distinguish them in the reader's mind, and to lead him to wish for more intimate acquaintance with them. The book is excellently gotten up on fine paper with wide margins, and is beautifully bound.

HERRICK'S POEMS.

ROBERT HERRICK'S poems, much as they have been praised, and deservedly, by one generation after another of literary men, are still very little known to readers in general. No better treat could be given the public this Christmas by such benevolent and enterprising publishers as the Harpers than a full selection from them; and when the gift (for such it is at any price) is supplemented by the best work of our best illustrator, Mr. Abbey, lovers of good literature and good art cannot be too profuse in their acknowledgments. Many, if not all, of these poems and pictures have appeared from time to time in Harper's Monthly during the past two years. They are now printed on fine toned paper in the original spelling and with the profusion of capital letters and italics that distinguish the early editions of the poems. This picturesque type becomes still more picturesque in Mr. Abbey's drawings, in which little snips and snatches of the songs fall into allotted places, under bramble bushes or between the stalks of tall lilies. Other designers have shown an inclination to appropriate this little artifice. They should be warned off. It belongs to Mr. Abbey and no one else can get any good of it.

The drawings are of the various sorts known to the modern engraver, in pen and ink, in wash, and in distemper, and all have been beautifully engraved. They depict the English country life of Herrick's time, not exactly as it really was, but doubly refined by the poet's and the artist's fancy. The good old English gentleman and gentlewoman were very worthy persons in their way, and Bob and Joan and Ben and Margery were far from being the characterless creatures that their descendants too often are. But it requires all of Herrick's scholarly allusions and wilful imaginings to make of them good subjects for any but Hudibrastic verse, and an illustrator of less lively fancy than Mr. Abbey would either utterly fail to bring out the author's meaning, or would have overthrown its nice balance between coarseness and super-refinement and, most likely, in the worst direction. As it is, the illustrations suit the text like music composed expressly for it. One finds the daisied meadows, the thatched eaves, the neat-herds and servant girls, only still one remove farther from nature than they are in the eclogues and pastorals and ballads. Mr. Abbey should next take up the idyllic plays of Shakespeare, such as As You Like It and Love's Labor's Lost, plays which have never yet been properly illustrated, and which Mr. Abbey can fitly embellish if any artist can.

L'ART.

THE present volume of L'ART much excels its immediate predecessors, in the matter of etchings, at least. It is, beside, more than usually interesting to Americans on account of its containing some reproductions of pictures by American artists, and of European pictures now owned in this country. Among the former, Mr. Sargent's "El Jaleo," lately on exhibition in this city, is illustrated by an etching, not, it must be said, in the highest style of the art. M. Bocourt gives nothing whatever of what makes the picture, its refinement of tone, its subtle arrangement of values. On the other hand he exaggerates its faults of drawing in a terrible manner. In the picture, the principal figure is assuredly bad enough, but in the etching it is simply incredible. Not only is it falling backward, but such a figure could no more support itself in any position than a leathern doll stuffed with sawdust. M. Paul Leroy, in the accompanying text, as if to make amends, does the painting more than justice. He will not allow that it is libidinous, and he is right. Mr. Sargent is incapable of that fault. But his description of the gypsy dance, which the picture represents, of the sudden forward bound which is to succeed the attitude chosen by the painter, only convicts the latter all the more of having made a failure. Mr. Sargent's dancer does not look as though it would be possible for her to recover herself. The extended arm is unnaturally heavy, but it would not serve as a counterpoise to the body. It is, surely, a fine example of Parisian impudence to compare this ambitious experiment with the famous pictures by Goya at Madrid. But, in Paris, to win faint praise is truly to be everlastingly condemned, and he whose friends do not set him on a pinnacle of some sort, has little reason to be grateful to them. In his closing paragraph, however, M. Leroy is more measured and, we believe, more respectful. It is only fair to say of Mr. Sargent's portraits that

they display "an originality supported by study, by science, and by taste." If it be true that it has become the dream of fashionable young Parisiennes to be painted by him, not only he but they also are to be congratulated upon it. In his portrait Mr. Sargent is at his best; and we have no fear that he will succumb to the temptation to work too fast, which an overwhelming flood of orders may bring upon him.

The article, one of the series on the Salon, from which we have been quoting, concerns some other Americans beside Mr. Sargent. It begins and ends in fact, with the motto "Hail Columbia," and is, for the most part, a light and jaunty defence of the no doubt improbable thesis that there are such things as art and artists on this side of the Atlantic. In proof of this the writer brings up, to supplement his description of "El Jaleo," the catalogues of the Water-Color Society and of the Etching Club, and a page of sketches by Mr. F. S. Church. In support, possibly, of the latter part of the proposition, there is a portrait of Mr. Church, which nobody will recognize; and readers of L'ART are reminded of the existence of Mr. Wm. M. Chase (whose portrait in the Salon is pronounced to be that of a "beau garçon"), Mr. Carroll Beckwith and Mr. Bridgman.

"Au Pâturage," by Julian Dupré, engraved by Edmund Yon, is one of the best pieces of work that has appeared in L'ART for some time. The original was exhibited here at the same time as "El Jaleo," and those who have seen it will welcome its reproduction in black and white. Another excellent piece of work is the "Moqueuse," painted and etched by Albert Artigue. More etchings of this sort are needed to sustain the reputation that L'ART has gained as the art periodical of the world.

KOEHLER'S ART DIRECTORY.

THE UNITED STATES ART DIRECTORY AND YEAR BOOK. A GUIDE FOR ARTISTS, ART STUDENTS, TRAVELLERS, ETC. Compiled by S. R. KOEHLER. New York: Cassell, Petter, Galpin & Co. This modest pamphlet of 146 pages is a long-needed compendium of information concerning American art institutions, including schools, museums, collections, exhibitions, societies, and clubs, the whole supplemented by an artists' directory, an art teachers' directory, a necrology, statistical tables of current and coming exhibitions, lists of American art books and art journals, and the law of copyright in the United States. We have had this work in constant use since the day of its publication, and have found it invaluable. It is surprisingly free from errors, considering the many difficulties in the way of beginning a publication of this kind, and well deserves to become the vade mecum of every one interested in art in the United States.

BOOKS RECEIVED.

KAATERSKILL SERIES. THE MODERN HAGAR. By CHARLES M. CLAY. New York: Geo. W. Harlan & Co.

EMERSON AT HOME AND ABROAD. By M. D. CONWAY. Boston: Jas. R. Osgood & Co.

TRAVELS IN SOUTH KENSINGTON. By M. D. CONWAY. New York: Harper & Bros.

HISTORY OF ANCIENT ART. By FRANZ VON REBER. New York: Harper & Bros.

POEMS OF AMERICAN PATRIOTISM. Chosen by J. BRANDER MATTHEWS. New York: Chas. Scribner's Sons.

RARE POEMS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES. Boston: Roberts Bros.

SOME AMERICAN SILVERWARE.

SOME striking oxidized silver table ornaments are to be seen at the show rooms of the Gorham Company. Chief among them is a set of seven pieces of elaborate Indian design consisting of massive candleabra, a central fruit dish, and four smaller dishes. The Oriental motive is carefully carried out throughout, the ostensible supports for the large pieces being the traditional elephant richly caparisoned; but the massiveness of the superstructure, compared with the weakness of the support, is too painfully apparent. Quite an innovation is the attachment of real bullion fringe to the cloth of solid metal modelled on the central dish. Excellent as is the mechanical execution of the set, this mixture of the purely realistic with the strictly conventional cannot be commended. Neither is it in good taste to make solid silver pitchers in the flexible shapes of leathern bags in imitation of such vessels used in Eastern countries for holding water. As we have often remarked in these columns, in industrial art manufacture, the nature of the material used should always be held in mind. Very much better, and perhaps the object most artistically conceived and best executed in this costly display of American silver work at the Gorham Company's rooms, is an oxidized water-pitcher of simple design, with the lower portion of the bowl decorated in repoussé work in pure Japanese style, with swarming fish in purely conventional water. The handle of the pitcher, twisting around the vessel like a clinging water plant, is boldly treated; but is too much curled at the finish to be altogether effective. Excepting, perhaps, this striking piece of silverware, there is nothing in the exhibition more creditable to the taste of the company than a large massive silver punch-bowl, with copper base, boldly and effectively decorated with great bunches of bluish grapes and twining vines. There is a breadth of treatment in the modelling of this object which shows genuine artistic feeling. This is the kind of work which should be cultivated in this country. Such trivialities as imitating leathern bottles, and woven fabrics to match real fringe, should be left to French triflers in pretty porcelain ornaments. Certainly they are unworthy of the virile art of the American silversmith.

THERE is always a certain distinction to be observed in the goods of Messrs. James McCreery & Co. This is not only in the richness of the materials, but in the unusual and artistic combinations of color, and the beauty of the design, two things which do not come by the usual methods of replenishing stock, but rather by that sort of research which always takes a good thing and passes by the things not good. This implies a delicate compliment to the sex for which the merchant of this sort of goods usually caters. The enjoyment of these things, aside from that taken by the wearers of them, is not confined, however, to women. Any one familiar with Broadway groups must have often seen before McCreery's great window, which is now one of the recognized show places of the town, well-known artists, designers, and men who appreciate whatever is "lovely and of good report." The later authorities on dress have given a wide license in stuffs and designs, and McCreery & Co. have taken advantage of this license in some striking materials which resemble magnificent furniture stuffs. All those familiar with the style of furniture decoration of the Louis Quinze period will recall the white, creamy grounds, with glowing festoons of roses suggesting Pompadour boudoirs. These are as accurately copied as may be, both in design and in the fabric. Other materials carry out more modern ideas of coloring, as a dark oak-brown velvet with sprays of chestnuts in velvet brocade in lighter browns, with dull reds in the foliage. A still more striking instance is a Chantilly lace pattern on white, apparently furnishing a flounce embroidered in pink roses and green leaves, those two shades of olive and pink that are so much used in other sorts of decoration make the design. These lace patterns, although evidently novelties, are not as artistic as the floral ones.

Correspondence.

A BAS-RELIEF EXPLAINED.

SIR: Please give an explanation of Thorwaldsen's "Love of Ages."

ANSWER.—The subject of this celebrated bas-relief was suggested to Thorwaldsen by the famous picture of "The Sale of Loves" found at Stabia, and he called it "The Ages of Love." In Thorwaldsen's work Psyche plays the part of saleswoman, and distributes the little Loves from a cage by her side according to the ages of the applicants. A child innocently approaches to play with them, a little girl timidly caresses them, another, older, kneels behind her. A young maiden is kissing the one she has received, and an older woman holds by the wings of the Love which is sleeping. On the shoulders of a man has alighted a Love, which seems to be too great a burden for him to carry. Farther on, one flies laughing away from an old man, who vainly stretches out his hands to catch it, and so on. In this way, Thorwaldsen develops with cleverness and ingenuity the idea that Love is the great passion which reigns over the human race, from childhood to old age.

SCRATCH WORK ON CHINA.

SIR: Please add to the information you have already given concerning "Scratch Work in China Decoration," by answering a few questions. (1) Would the medallions of color, if applied in that way, admit of shading as a plaque is sometimes shaded? (2) Please mention names and prices of the tube paints suitable for a ground for etching. Also cost. (3) Must gold tracery be applied before or after firing? (4) Would the quality of the china have anything to do with the nicety of the result? (5) Would the china after etching require immediate firing, or could it remain safely several months? (6) Could a mottled medallion be obtained of red-brown and violet, and what other colors could be combined, if any? By answering these questions you will greatly oblige one to whom china-painting has seemed as impracticable as to cry for the moon.

MRS. D. B. S., San Bernardino, Cal.

ANSWER.—(1) The medallions admit of the same shading that is used in a plaque. (2) The Lacroix colors suitable for such purposes are, among others, ivory-black, deep-red-brown, ruby-purple, blue-green, brown 108, capucine-red, and crimson lake. The prices of these range from eighteen to sixty cents a tube. Of Lyett's dry colors, mauve, ivory-black, red-brown, rose, and brown may be used, costing twenty-five cents a bottle. (3) Gold should be applied before the final firing, and should be spread on thickly with a small stiff brush, avoiding strokes. (4) The very best quality of French china should be used in painting to insure a good result. (5) The china need not be fired immediately; if guarded from dust or defacement it may be kept any length of time. (6) The combination mentioned could be applied to a medallion for a background. Any colors may be combined except reds. The best way to acquire facility in china painting, if no teacher is available, is to procure some good elementary book on the subject and study for yourself. Among others is an excellent little manual for overglaze painting by Miss M. Louise McLaughlin.

HINTS FOR OIL PAINTINGS.

SIR: Will you please answer the following queries: (1) What is the method in oil painting termed "glazing"? (2) What colors in oil are best for painting summer foliage? (3) Is it best to use under tints for ground and foliage, and if so what colors are advisable?

N. M. W., Oberlin, O.

ANSWER.—(1) Glazing is used by artists of the modern schools generally, only as a last resort, and is rarely taught as an orthodox method. It consists in changing the entire tone of a picture or part of a picture by the application of some one color made transparent by some medium—such as oil. Scumbling is using an opaque color in the same way. Lighter tones are obtained by scumbling, and darker by glazing. For instance, let us say, a landscape when finished appears too cold in general tone to the painter, who does not wish to repaint solidly the whole picture; he therefore takes some good transparent yellow, and mixing it with oil, goes over the whole surface of the canvas with the color, using a short, strong bristle brush, and rubbing the color well in. When finished, the whole effect of the picture will be much warmer in tone; this shows the result of glazing when done in the proper way. (2) For warm greens use zinober (light), and for lightest tones add cadmium (Schönfeld's) and a little vermilion, with what white is necessary. For richer tones, add Antwerp blue, raw umber, and burnt Sienna. (3) In oil painting no under tint is necessary; the tones should all be laid in at first with regard to their general values, accents and details being sought in successive paintings until completion is reached.

SUBSTITUTES FOR FUGITIVE PIGMENTS.

SIR: If Prussian blue, chrome yellow, lamp-black, and flake white are fugitive colors, will you tell us through your invaluable journal the best possible substitutes for them—particularly for the two first. (2) Are the oxides fugitive—oxide of chromium for instance?

P. CLARK, Sylvania, Ga.

ANSWER.—(1) Instead of Prussian blue use a good ultramarine or Antwerp blue. For chrome yellow, substitute chromate of strontia (strontian yellow); for lamp-black use ivory black, and zinc white for flake white. (2) The oxides of chromium, when unadulterated, are among the safest pigments known. We may add that in spite of the risks attending the use of flake white it is so valuable a pigment that it is difficult to get artists to adopt any other white as a substitute. Devos's flake white, we notice in a circular before us, is highly commended by Professor Wilmarth of the New York National Academy of Design.

PHOTO-ENGRAVING.

SIR: Could you tell me how photo-engraving is done, or could you refer me to some book on the subject? I cannot get any information of the art at all out here.

W. H. J., Kansas City, Mo.

ANSWER.—Photo-engraving is a semi-secret process. The principle consists in so treating the gelatine film of a photographic negative as to get from it a relief plate from which one can print as from ordinary metal type. No book so far as we know describes the process.

A KANSAS ASPIRANT.

SIR: What would be the chance for a young man to find a situation in some artist's studio in New York, that would keep him in board and clothes? Not having enough money to attend an art school, I should like such an opportunity to learn, by simply keeping my eyes open and paying my way by any work that I could do about the premises. If you think such a thing possible, what part of the year would be best to commence?

P., Independence, Kan.

ANSWER.—The chances we should say are not favorable; but we print our correspondent's letter on the possibility of some

artist wishing to engage him, in which case we will give the young man's name. We notice by the printed heading of his letter that "P." is now engaged in "enlarging portraits from photographs in crayon or ink."

ABBREVIATIONS AS TO PRINTS.

SIR: In notices of the publication of new English prints what do the following abbreviations signify? (1) A. P. 250 at 5 gs.; (2) B. L. 50 at 3 gs.; (3) L. P. India 100 at 4 gs.; (4) A. P. I. 75 at 2/6.

READER, Boston.

ANSWER.—(1) A. P. at 5 gs. means artist proof at 5 guineas; (2) B. L. means proof before letters; (3) L. P. means lettered proof; (4) A. P. I. means artist proof on India paper.

PAINTING ON VELVET.

S. M. A., Lexington, Mo.—In painting on velvet, though water colors are preferred by some, the most excellent and effective work is done with oil colors. If water colors are used, they should be opaque or mixed with Chinese white. These come already prepared in glass boxes, or can be mixed at home. First carefully outline the design on velvet, and fill in the whole ground to be painted with Chinese white. When thoroughly dry, paint over this with the colors desired, taking care that each painting should be dry before the next is applied. A little pure glycerine mixed with the colors will prevent them from cracking or crumbling. If oil colors are to be employed, either put them on blotting paper to absorb the oil before using, or mix with a special medium such as is sold by Bragdon & Fenetti, New York. Then proceed with the painting the same as on canvas.

"GOUACHE" AND "AQUARELLE."

P. A., Chicago.—The difference between "gouache" and "water-color" proper is that in the former the artist may have a colored background upon which he puts on the lights in successive layers, while in "aquarelle" (or water-color painting) working upon a white ground, he reserves the white for the lights of the picture, and instead of putting on the colors in successive layers, he washes them. In gouache he uses body color, such as Chinese white, giving solidity to the tints, but at the sacrifice of delicacy and transparency, in which lie the great charm of a water-color.

HOW TO STAIN WOODWORK.

P. B., Philadelphia.—The process of staining is very simple, and only requires the stain, and patient energy; the woodwork must be free from all grease, and be rubbed with fine sand-paper or brown paper to a smooth surface. The stain, if black, should be put on with a broad smooth brush quickly and evenly, leaving no time for patchy marks; several coats are required, with time left between for the perfect drying of the wood, and the gentle rubbing down with paper. When a tone of perfect blackness is obtained, the wood is ready for the French-polish, the application of which to be effectual, requires patience above all things. The polish should be poured on to the wood in small quantities only, and rubbed diligently round and round, with soft linen or silken rags, until a slight feeling of stickiness is felt, when a little more polish must be added. Much labor is required to produce the transparent surface that, once gained, lasts for long years. If a green color is wished, the number of coats of stain should be limited by the desired tone. Oak wood stained with two coats of green, and then one of black, and French-polished, has a charming effect for tables or shelves.

"FIRING" CLAY MODELS.

S. F., New York.—(1) "Terra cotta" is literally clay baked. (2) The operation of burning or firing a clay model may be performed without difficulty in such a portable kiln as is used for firing china paintings. Having placed the work to be fired in the kiln, the lid should be luted down or stopped with soft clay. Then light the fire, place the kiln on it, and gradually fill it up with fuel so that it is embedded, as it were, for quite two inches all round, but with no heat at the top. The small hole in the stopper should be free. When the whole has become of a white heat, and this may be in an hour or more, according to the size of the kiln used and the size of the fire, the heat may be allowed to subside, and after the fire has gone out, the kiln or muffle can be removed. Let it stand a day before you take it out, so that the air may not be admitted too soon (for in that case the work will be almost sure to crack), and then the medallion or other model has become terra cotta.

TO FIX A CHARCOAL DRAWING.

S. T., Trenton.—The best way to fix a charcoal drawing is in the old fashion, from behind. Stretch the paper on a frame and apply a very weak solution of gum-lac in spirits of wine, the color of pale sherry, and perfectly fluid, so as to enter easily the pores of the paper. Pulverizers are used to throw the "fixative" in a jet of very fine spray upon the face of the drawing; but the result, we have noticed, is seldom satisfactory.

TRANSFERRING DESIGNS.

Mrs. W. L. J., Denver, Col.—Designs may be transferred in several ways. For a rough material like plush or velvet, prick holes with a large pin at short distances in the outline of the pattern, and then pass a small bag filled with powdered starch lightly over the holes, taking care not to move the pattern. The whole design will be reproduced on the material beneath, outlined in small dots, which can be easily connected with a fine brush filled with Chinese white, making the outline complete. For a smooth material such as linen, impression paper should be placed between the paper pattern and the material, and when the outline of the design is carefully traced with a sharp-pointed stick, it will be found perfectly transferred to the linen beneath. This paper can be procured in sheets of black, blue, and red, from any dealer in art materials.

PAINTING ON WOOD.

J. McM., Woodville, Miss.—(1) In painting on wood in oil colors, it is an advantage to oil the wood first with linseed or poppy oil; when dry, paint directly upon the wood. After the painting is completed varnish with French retouching varnish which will give a finish. (2) If oil colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through. (3) If water colors are to be used, first cover the whole ground of the design with a coating of Chinese white, after which the colors will be found very easy to manage.

SUNDRY QUERIES ANSWERED.

L. R. D., Albany, N. Y.—An excellent book for those wishing to learn fresco painting is "Mural Decoration," by T. Goodwin, published by Winsor & Newton, and imported by all large art dealers. This is simple and practical and suitable for a beginner.

ARTIST, East Cleveland, O.—(1) Illustrations for magazines are made with pen and ink, or with an oiled crayon on prepared paper, for the ordinary processes of reproduction merely. When the drawing is to be engraved, the artist has more freedom in the choice of material. In this case, black and white oil paints may

be used or Nash drawings made with India ink and Chinese white. Even a pencil drawing well executed is acceptable for an illustration. (2) The prices range from \$5 to \$100 according to the excellence and importance of the work.

C. L. J., Utica.—(1) Hancock's powdered colors may be used in combination with the Lacroix colors, under some circumstances—but it is better for novices not to attempt such combinations without special instructions from an expert. (2) "Williams' Gold Paint" is considered an excellent article, and "Bessemer's Gold" is also very good.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE CCXXXIX. is a group of cherubs. They may be painted together on a large panel or plaque, or separately on tiles or small plaques. If the design is painted on china make the ground sky-blue; wings, white shaded with gray and blue; heads, according to the usual rules, making some blond and others brune. The corners are flowers in natural colors on a dark ground.

PLATE CCXXX. is a design for a vase—"Apple Blossoms." Make the background of celeste-blue, adding pearl-gray at the base, or making the same color deeper. This can be done when the whole is painted by stippling with a small brush between the leaves and flowers. Mix a gray with chrome-green and carmine No. 1. Paint the edge of the petals and the shading of the flowers and buds with this. Use carmine alone on the buds and the tips of some of the flower petals. Paint the young leaves and the calyxes of buds and flowers in apple-green, shaded with grass-green; leaves, grass-green and brown-green, adding brown 4 or 17, dark green No. 7 for shading; stems, of green shaded with brown.

PLATE CCXXXI., a design for a cup and saucer—"Birds and Pine Needles"—would look well with no background. A buff background would be pretty, however, and, if put on, need not be erased for the painting. The design can be drawn with lead pencil when the tint is dried. Use yellow ochre, yellow brown, or sepia for the background. Wash the birds with sepia and a little ultramarine mixed. Paint with this color over the background, lightly, so as not to disturb the tint. Darken the wings, bill, eyes, and tail with brown 4 or 17. Paint the pine needles in grass-green, darkened at the stem with green No. 7. If too dark, mix grass-green with it. Paint stems in brown 4 or 17. A touch of carmine or violet of iron at the little knobs on the stem, would add to the effect of the whole. This design may also be made useful for outline embroidery and sketching on linen.

PLATE CCXXXII. is a collection of borders for book illumination. Directions for this work are given in THE ART AMATEUR for June and July, 1882.

PLATE CCXXXIII. is an ecclesiastical embroidery design from a sixteenth century Spanish cope of red velvet, preserved in the Cluny Museum. The design shown is one of the six orphreys done in silk and fine gold. The design in THE ART AMATEUR for December was from the collar of the same vestment.

PLATE CCXXXIV. is a design of seventeen tiles for a fire-place facing, composed for THE ART AMATEUR by C. M. Jencks. Paint the straight band and the circular band on the tiles dark brown, lining on the edges with brown 4 or 17. The vases at the base paint with dark red brown or capucine red and purple No. 2; this will make a dark red. Paint the conventional design with the same, adding black to make a deeper color; do not use black alone. Make the ivy stems brown, lining on the shadow side with 4 or 17. Smaller leaves, grass-green; larger ones, chrome-green and orange mixed to a warm deep green—occasionally paint a brown green leaf, shading at the stems with dark green No. 7, added to the leaf color. Mix a gray with ultramarine, carmine, and yellow for the owls; add black to this gray for shading the same; bring out the eyes and beak with black. The design of grapes on one vase can be painted with the colors of the vase itself; or make the leaves grass-green and the grapes rich purple, with a little capucine red added, to make them more in harmony with surrounding tints. The holly on the right-hand vase paint in local colors, or with leaves of grass-green, and berries capucine red, shaded with purple No. 2. The ground of the tiles can be left white, or, when the whole is finished, can be stippled in yellow ochre, apple-green, dark red-brown, sepia, or sky-blue.

PLATE CCXXXV. is a design of "Jasmine" for an embroidered screen-panel, the third of a series of four contributed to THE ART AMATEUR by the Royal School of Art Needlework, at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for treatment and an illustration of the screen in miniature will be found in the November number, page 129. The designs for the first and second panels were published in the November and December numbers respectively, and the fourth will appear in the February issue.

In painting the design on page 40, on china, observe the following suggestions: *First Firing.* Draw in the outlines with carmine or burnt sienna (water colors). Make the shadows in the face and hands of one fourth yellow brown, one fourth deep blue green, and one half gray violet of iron, using a little more brown under the chin. Eyes, pupil gray violet of iron mixed with deep blue green; iris deep blue green shaded with the pupil mixture. Lips, rouge chair No. 1, used thin; also touch the nostril with rouge chair. Hair, yellow brown. Head and neck drapery shaded with pearl gray, leaving white of the china for the high lights. Dress, ruby purple thin for the deep shadows, and carmine No. 2 for the lights. Girdle, carmine No. 2. Yellow ochre for chain at neck and girdle, also for clasp of book. Puffs at shoulder and wrists, alternate ruby purple, and carmine No. 2. Sleeves, same as dress. Take a sharp stick and scrape out the embroidery, leaving it white until the second firing. *Second Firing.* Background, brown green, deepened with brown No. 4; allow the background to dry before proceeding with the figure. Tint the face with a mixture of carmine No. 2 and ivory yellow. Use carmine pure for the cheeks. Stipple all together while soft; a drop of oil of lavender or cloves will keep the mixture soft long enough to stipple nicely. While soft brush in a little yellow brown in the reflected lights; also apply the same to the hands. Shade the hair with brown No. 4. Shade the pupil of the eye with gray violet of iron; for the white of the eye use the same, only thinner. Shade the lips with carmine No. 1 and gray violet of iron, the upper lip a little darker than lower. Deepen the shadows of the dress with ruby purple. Touch in the embroidery with yellow ochre, shade the jewelry with yellow ochre and ruby purple mixed. Shadow on the book, brown No. 4; on the edge of the leaves, gray violet of iron. High lights on the white drapery, white enamel.

THE acme of domestic concord is reached in the musical call-bell. That instrument generally serves to convey an imperative summons to the butler's pantry, by a shrewish ring. How differently the temper of the servant will be affected by the moving notes of a merry waltz, and how deftly he will move to this pizzicato polka from the new musical call-bell which Messrs. M. J. Paillard & Co. have introduced, every prudent householder will find out for himself.